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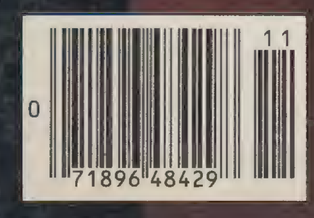
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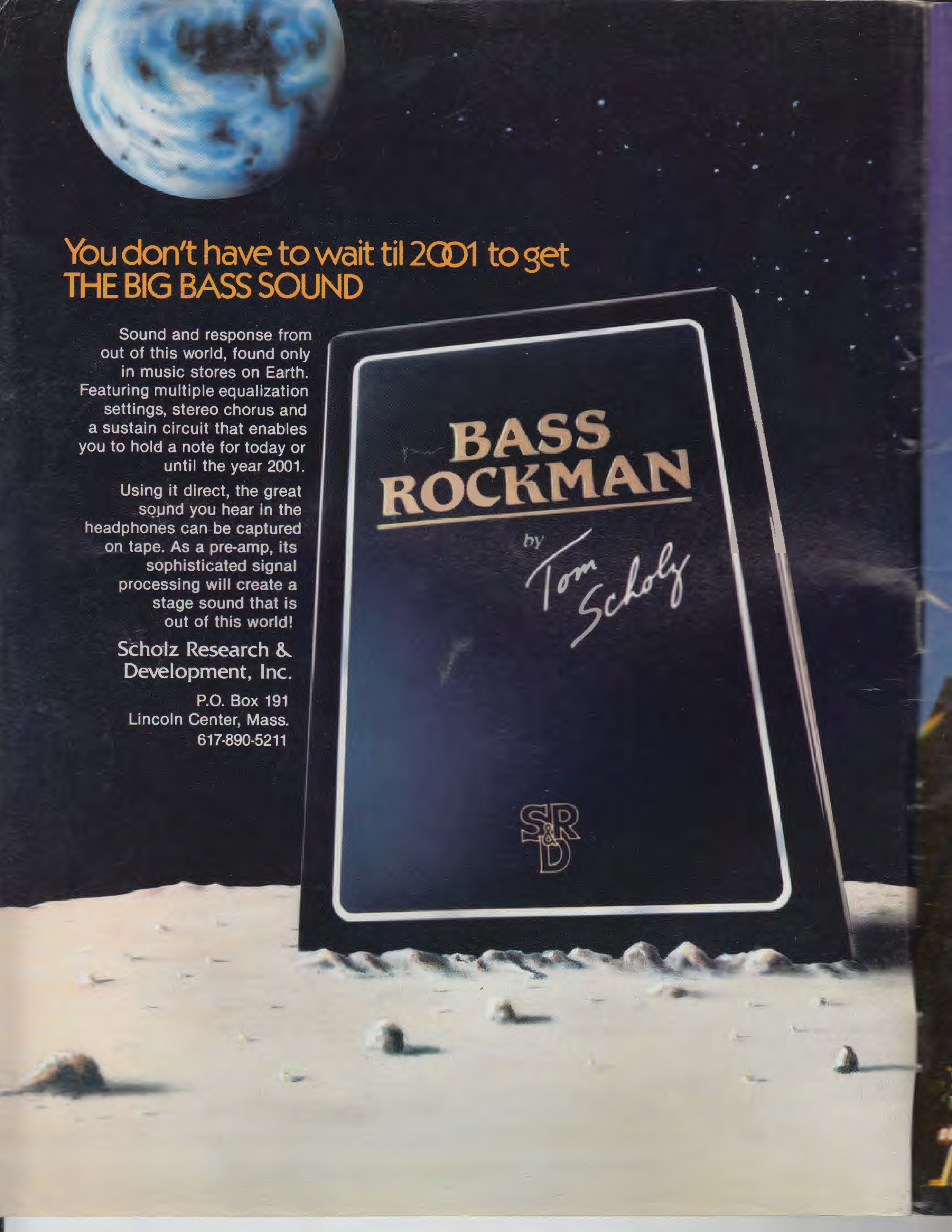
THE YEAR IN ROCK GUITAR

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NOV. 84
VOL 2, No. 1
GUITAR FOR THE PRACTICING MUSICIAN

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NEIL
YOUNG



Joseph Stevens

JOE ELLIOTT

Greg Bowler

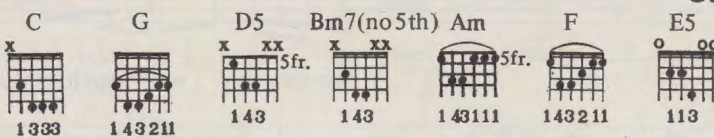
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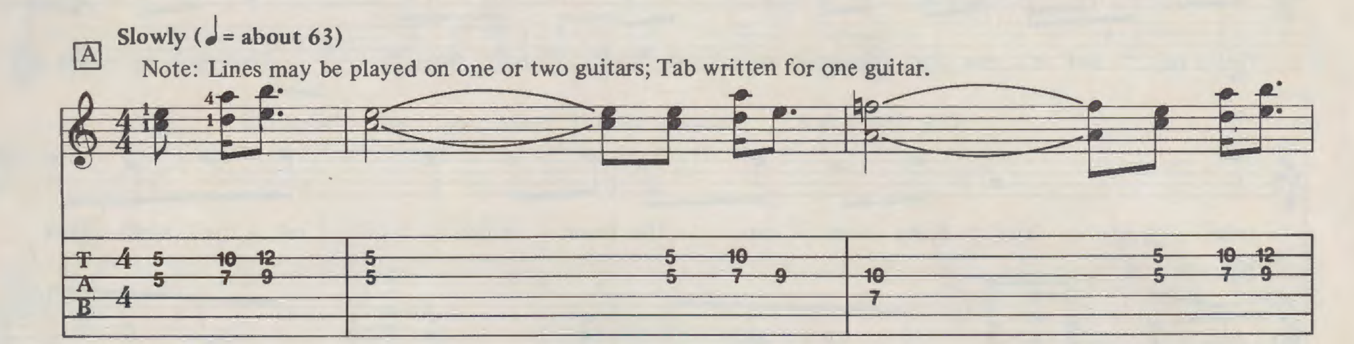
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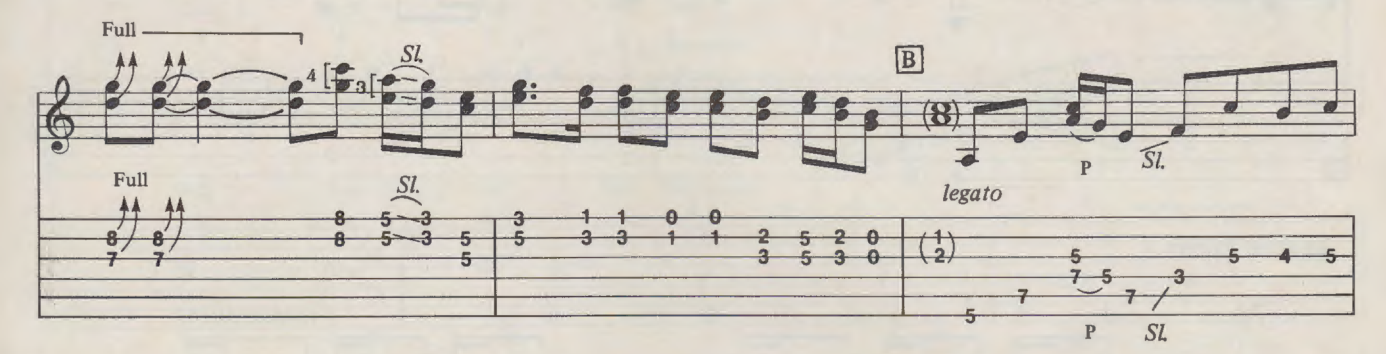
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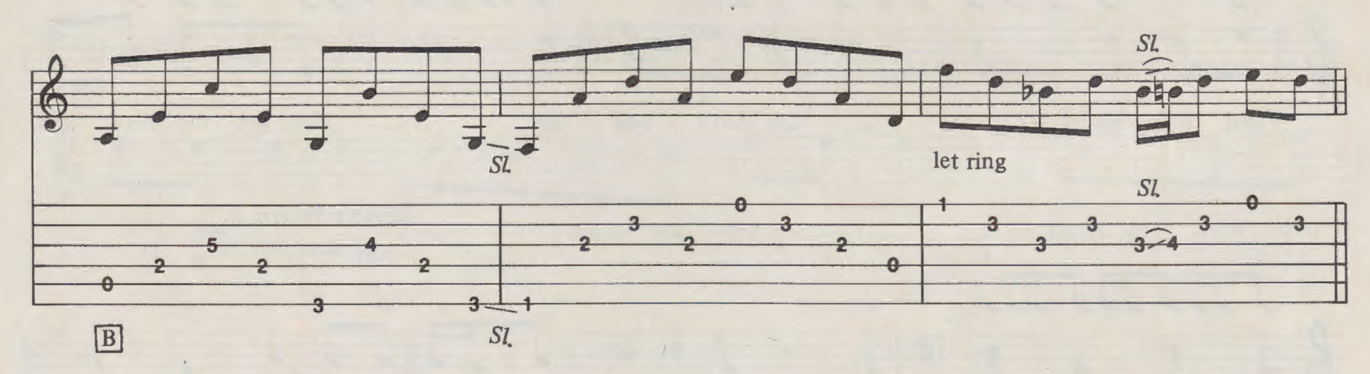
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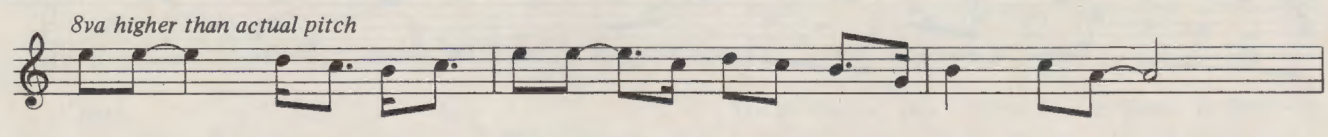
Words and music by Steve Clark, Pete Willis and Joe Elliott



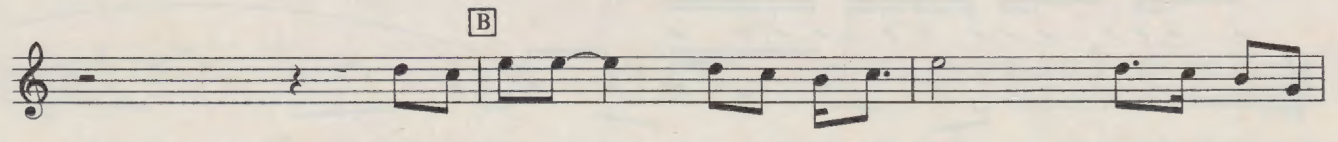




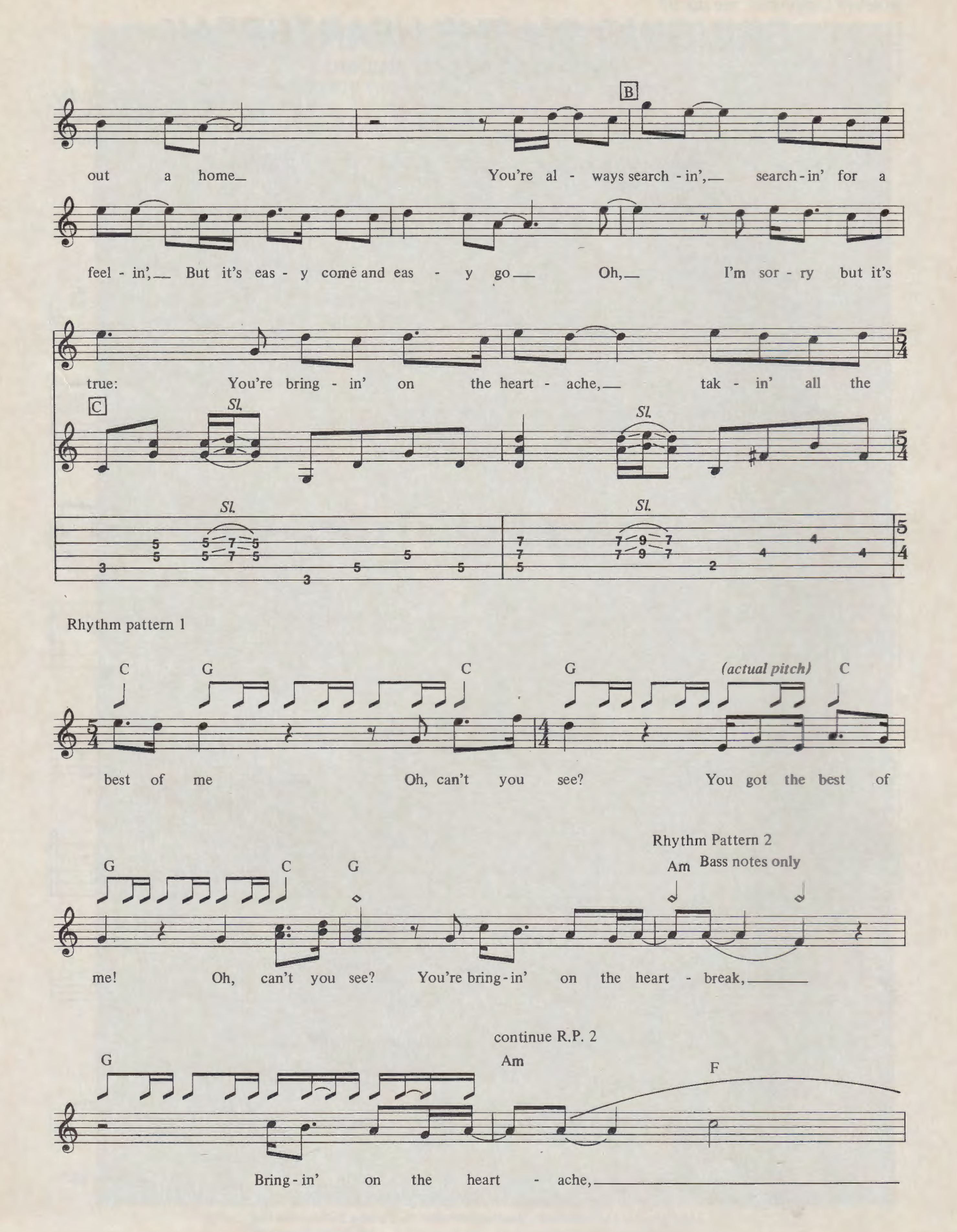


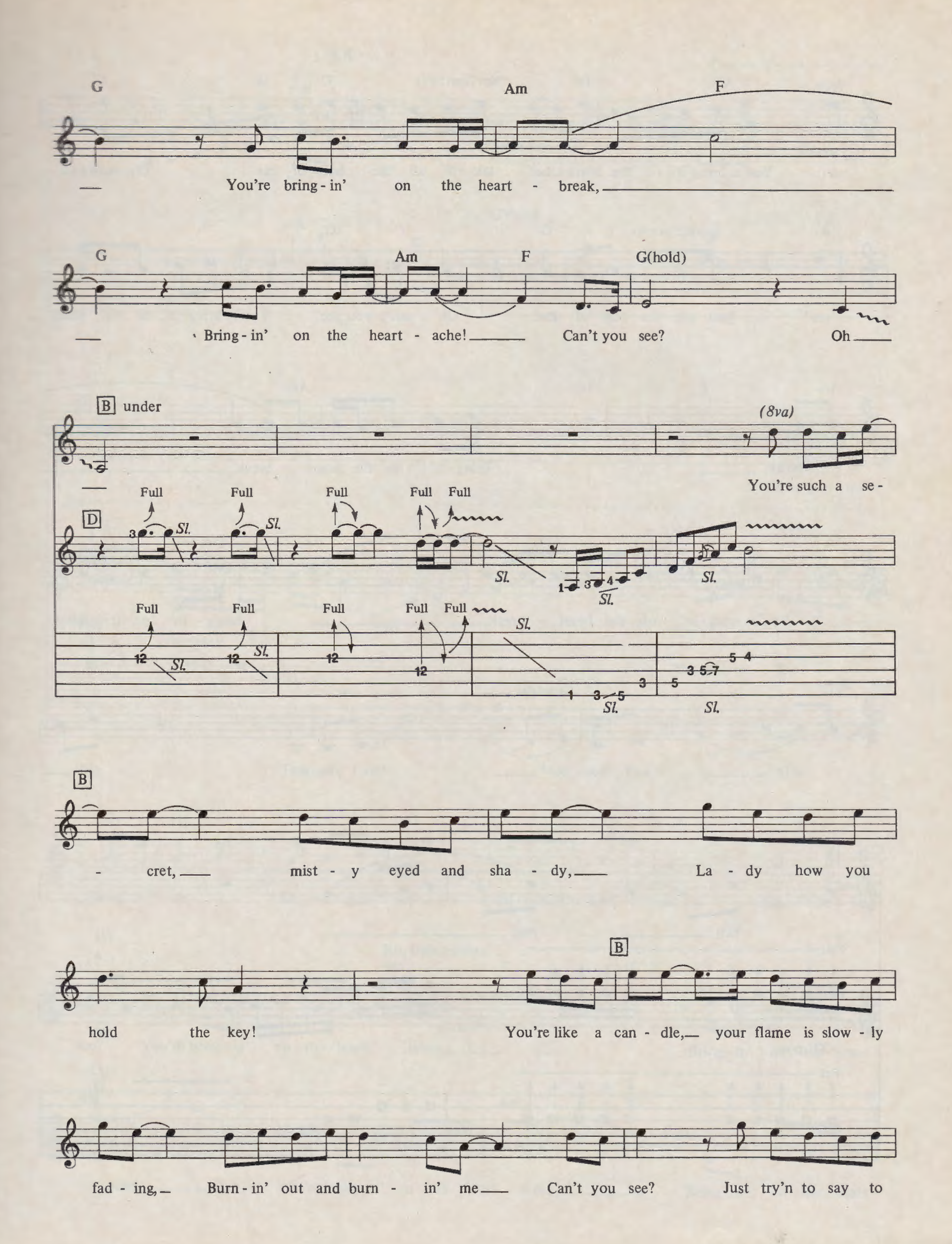


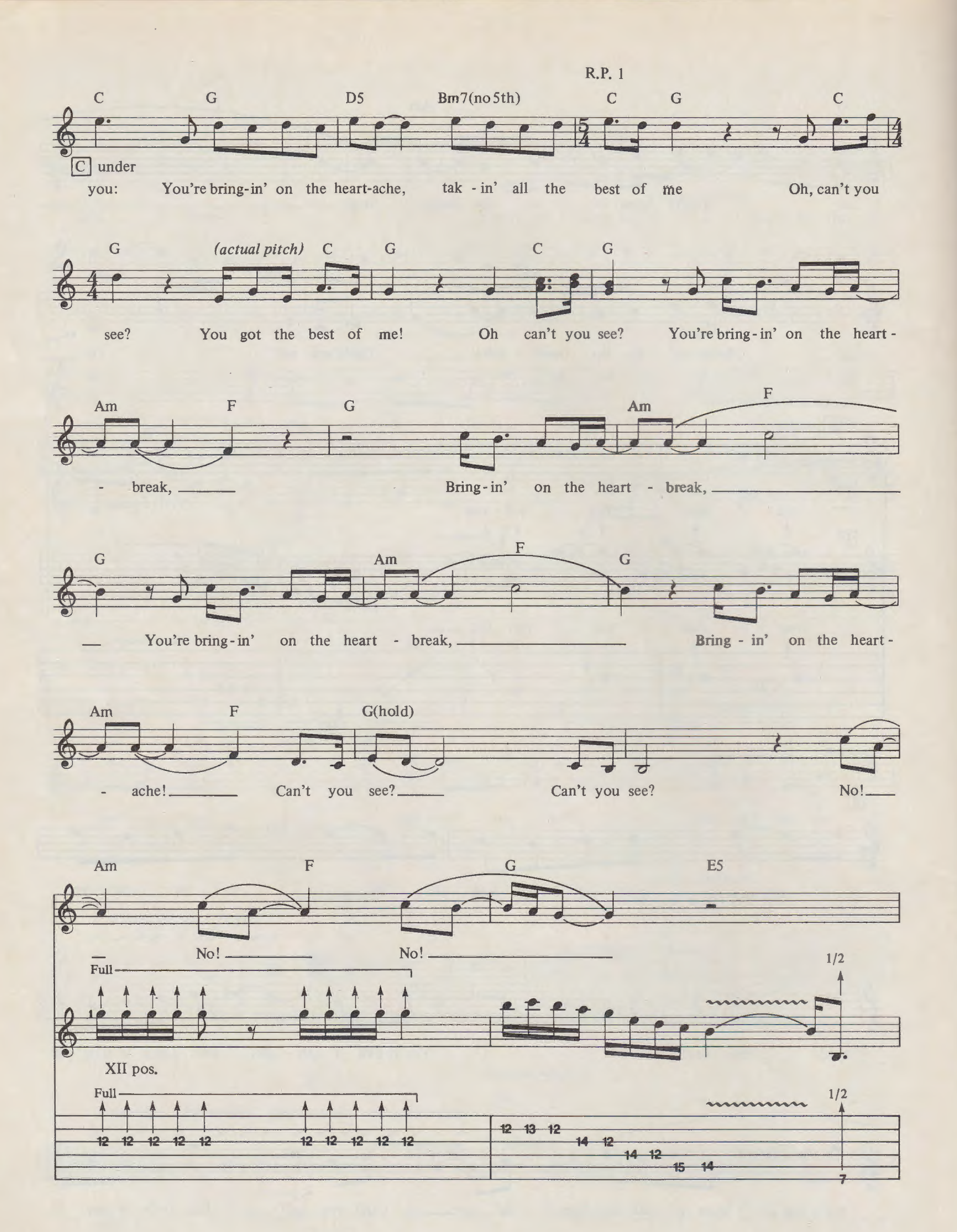
Gyp - sy,__ sit - tin' look - in' pret - ty,__ A brok - en rose with laugh - in' eyes.__

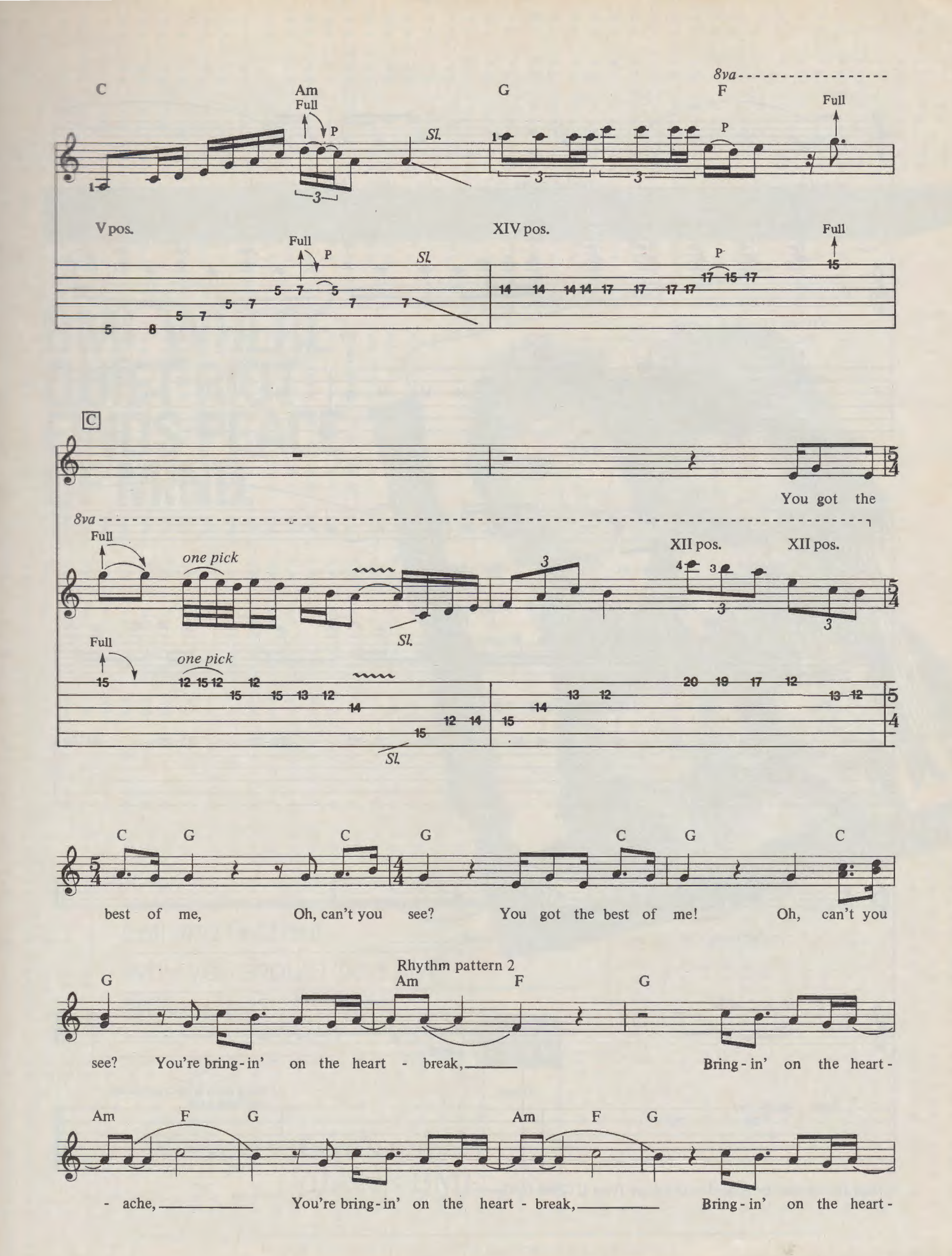


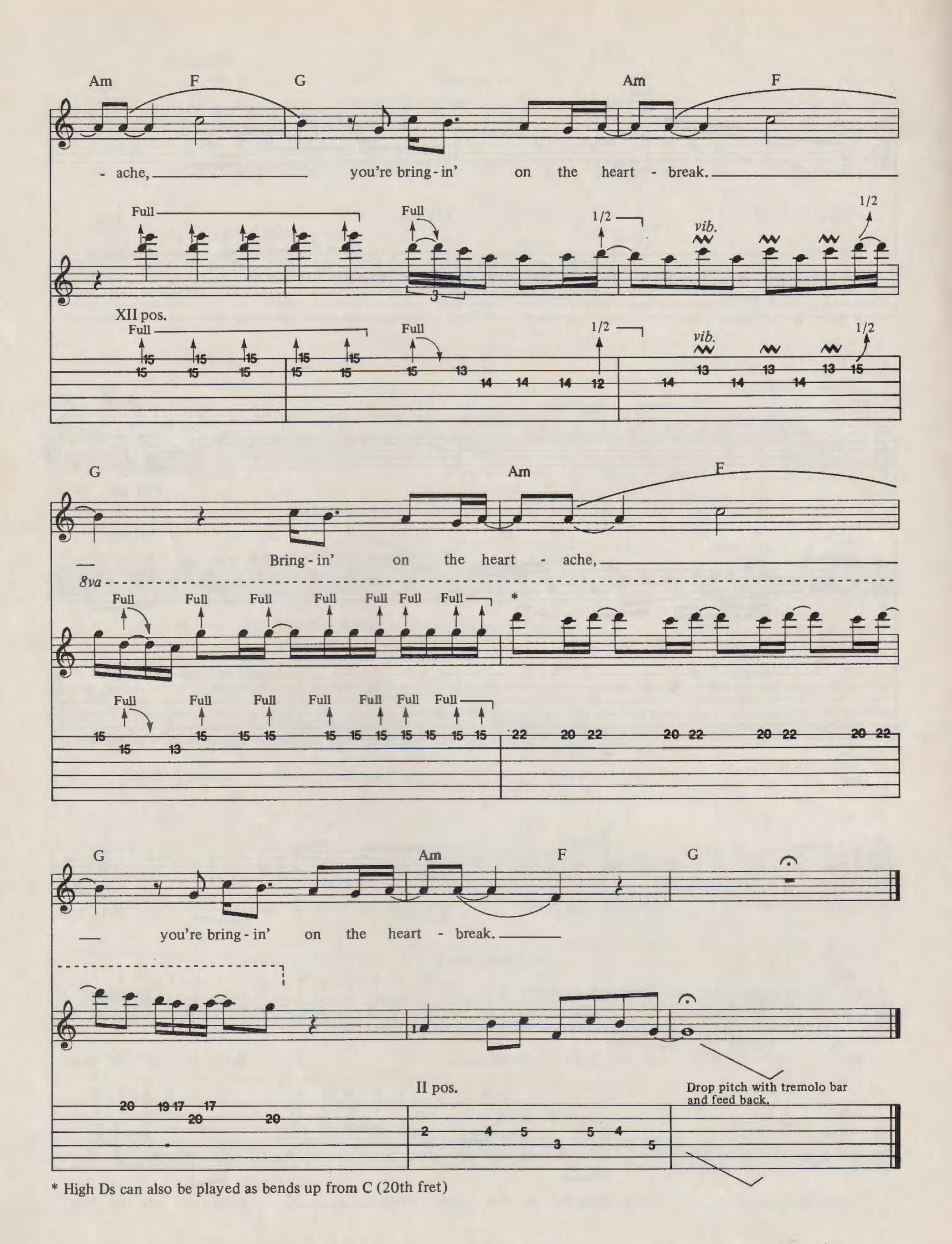
You're a mys - t'ry,__ al - ways run - in' wild Like a child with-


B
out a home
You're al - ways search - in', search - in' for a
feel - in', But it's eas - y come and eas - y go
Oh, I'm sor - ry but it's
true: You're bring - in' on the heart - ache, tak - in' all the
C
Sl.
Sl.
Rhythm pattern 1
C G C G (actual pitch) C
best of me Oh, can't you see? You got the best of
Rhythm Pattern 2
G C G Am Bass notes only
me! Oh, can't you see? You're bring - in' on the heart - break,
continue R.P. 2
G Am F
Bring - in' on the heart - ache,

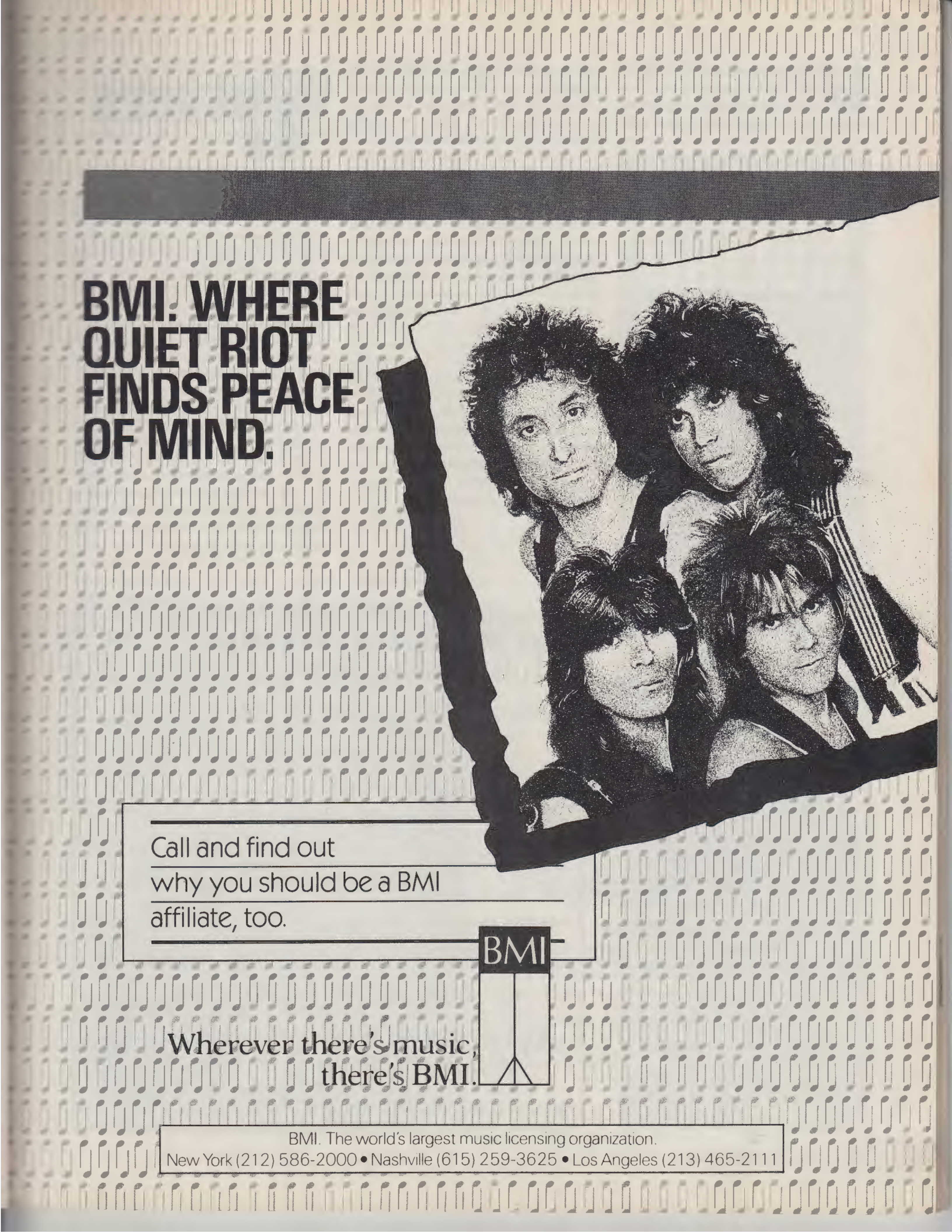

G
Am
F
You're bring - in' on the heart - break,
G
Am
F
G(hold)
Bring - in' on the heart - ache!
Can't you see?
Oh
B under
(8va)
You're such a se -
Full
Full
Full
Full Full
D
Sl.
B
- cret,
mist - y eyed and sha - dy,
La - dy how you
hold the key!
B
You're like a can - dle,
your flame is slow - ly
fad - ing,
Burn - in' out and burn - in' me
Can't you see?
Just try'n to say to


R.P. 1
C G D5 Bm7(no5th) C G C
C under
you: You're bring-in' on the heart-ache, tak - in' all the best of me Oh, can't you
G (actual pitch) C G C G
see? You got the best of me! Oh can't you see? You're bring-in' on the heart -
Am F G Am F
- break, Bring-in' on the heart - break,
G Am F G
You're bring-in' on the heart - break, Bring - in' on the heart -
Am F G(hold)
- ache! Can't you see? Can't you see? No!
Am F G E5
No! No!
Full
1/2
XII pos.
Full
1/2
12 12 12 12 12 12 12 12 12 12
12 13 12 14 12 14 12 15 14
7


C
Am
G
F
8va
Full
P
Sl.
V pos.
XIV pos.
C
You got the
8va
Full
one pick
XII pos.
XII pos.
Sl.
C G C G C G C
best of me, Oh, can't you see? You got the best of me! Oh, can't you
G
Rhythm pattern 2
Am F G
see? You're bring-in' on the heart - break,
Bring-in' on the heart -
Am F G Am F G
- ache, You're bring-in' on the heart - break,
Bring-in' on the heart -



* High Ds can also be played as bends up from C (20th fret)

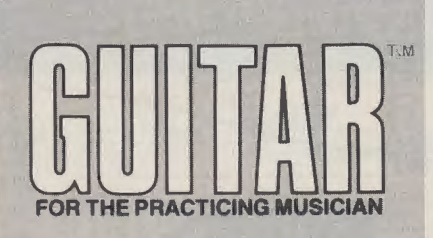

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Unaccustomed as we are to patting ourselves on the back (see Letters Page, **GUITAR,** November–October), we can't help but be pleased with the fruits of our first year's labor now that we have a chance to step back and observe volume one from a distance. Hardly a player or a trend or a hot guitar lick has escaped our dedicated staff. And as far as presenting the best in guitar-oriented rock music, in easy-to-read, easy-to-play form, it goes without saying that we've blazed new trails and set a standard for guitar magazines in the 80s. It wouldn't surprise us at all to find our techniques, columns, ideas and format being copied by our competitors down the block and up the junction.

So sit back and enjoy with us the past year in guitar (and **GUITAR**). And look forward with us to another year of excitement, innovation and good, hard, solid, bone-crunching and deafening and melodic and memorable rock music for your reading and playing pleasure.

(**GUITAR** would like to congratulate Melanie Girard, 22, of Garden Grove, CA, who was the winner of the MXR Digital Delay.)

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Dear **GUITAR,**

I recently read and very much enjoyed Roger Sadowsky's review of the Japanese Squire products. Indeed the Japanese make and sell lots of inexpensive cars. Electric guitars too. Performance in an automobile is easily quantified. Electric guitars do not go 0–60 mph. Performance and quality does exist in electric guitars. There are guitars made today that have all the quality, integrity and performance of the classic vintage guitars. Most of these instruments are made in the U.S.A. A well-made American guitar or bass often costs more than a mass-produced import guitar. Moderately good players can tell the difference between a good instrument and a great one. We have seen the Japanese products. I, for one, ain't impressed.

Melvin Heckt
KT Instruments
Baltimore, MD

Dear Mike DeSensi,

Judging from your letter in the July issue of **GUITAR**, you obviously aren't very pleased with this terrific, music-oriented magazine. But frankly Mike, we don't give a damn whose picture you wipe your ass with. Do you know why? Because we generally are too busy practicing those guitar licks on the next page. After we learn the music, we then go back and look at the pretty pictures. You don't like Boy George? Neither do I, so I simply turned the page and started playing.

If you don't like what this mag is doing, go read a few issues of Circus or Hit Parader, or even Guitar Player. Then come back to **GUITAR**: For the Practicing Musician; see if it doesn't run the others to the ground. If you still aren't satisfied, then maybe the music world isn't your calling, because you obviously don't know too much about this magazine's main goal: Musicianship! It means a lot more than just banging out heavy metal chords on your guitar. This is why you have your Duran Duran interview, your Roddy Frame interview and your Chuck Berry sheet music. All of this and more, set before your eyes in hopes of opening them up to every facet of the world of rock music.

If you feel that you must write a slanderous letter, write it, but don't send it to **GUITAR**; send it to Hit Parader or Circus. Their lower standards permit them to have a whole page or two dedicated to close-minded individuals like you.

The next time *you* see Paul Dean, ask him:

A) Why he's one of the best guitar players around;

B) Why he's got his name on a top-of-the-line guitar which is out on the market;

C) Most importantly, why he can play everything from 'rock to Johnny Cash's countrified *I Walk the Line*, to the wango twangs of the souped-up surfy *Wipe Out*, by the Surfaris, 1963.' (to quote from **GUITAR**, March).

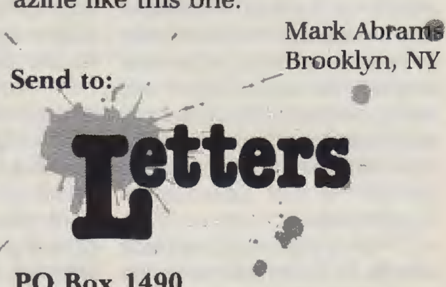
Robert L. Sawyer, Jr.
Americus, GA.

Dear **GUITAR**,

I am disappointed with some of your magazine. The June '84 issue should have included two Ozzy songs. *Goodbye to Romance* is a good song to learn, but Randy's real talents showed up on songs like *Crazy Train*, *Over the Mountain* and *S.A.T.O.* Also you should have a special section in your magazine for up and coming heavy metal acts. In the July '84 issue, Billy Sheehan, from Talas, appeared in an excellent interview. Having one of Talas' songs with the interview would have been even better. A message to your readers: in the Guitar Wars and Bass Wars, many of you are writing in for your favorites, and not necessarily for the most talented. Rudy Sarzo is one of my favorites but no way is he better than Geezer Butler. Things like that happen in Circus Magazine, not a mature magazine like this one.

Mark Abrams
Brooklyn, NY

Send to:



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PERFORMANCE NOTES

PANAMA

Always an energetic and resourceful rhythm player, Eddie Van Halen's riffs and song hooks are stand-outs on all the Van Halen albums.

Panama is no exception. The song relies heavily on Edward's earthy rock chording—an unusual assortment of raucous power chords, blues/rock counterlines and riffing, triads and upper partial chord melody and ingenious and unpredictable single-note fills (not to mention a vast selection of "neat noises").

Points of interest: the piece sounds in Eb major (tune the entire guitar down a half step: six through one = Eb Ab Db Gb Bb Eb).

NOTE 1 Page 66: The interval is "dived down" with the vibrato bar. Sound the pitches (the 4th string is slightly muted) and depress the vibrato arm for a diving effect.

NOTE 2 Page 66: These pick slides move from the 5th to the 6th string during the course of the slide. Scrape the pick against the strings and rub in a continuous descending motion.

NOTE 3 Page 67: The note is fretted on the 5th string at the second fret. The artificial harmonic is produced by simultaneously striking the natural tone with the pick and stopping its vibration with the tip of the thumb or finger. Essentially two attacks are involved.

NOTE 4 Page 67: The melody modulates from natural pitches to octave harmonics during the phrase. Be careful to keep the transition seamless. Light pressure is necessary (particularly on the 3rd string—4th fret) to ensure clarity for the open harmonics.

NOTE 5 Page 68: Vibrate the chord evenly (in time) by whanging the bar rhythmically to the pulse of the song. The chords in the verse may be picked with plectrum or pinched with the right hand fingers.

NOTE 6 Page 69: These pick slides are made over the face of the guitar—one is on the unwound G string, resulting in a smooth, whistling slide and is answered by a scrape on the wound D string, resulting in a coarse, scratchy slide for contrast.

NOTE 7 Page 70: The melody is varied again. This time artificial harmonics (see note 3) begin and lead to open harmonics (see note 4). The guitar solo makes use of the never-ending Van Halen bag of tricks: blues bends, vibrato-bar whanging and phrasing, rapid scalar passages (blues scale in this case), double-handed hammering on the fret-board and harmonics are just some of the highlights.

NOTE 8 Page 71: A clever use of vibrato bar phrasing. The bent note is delayed by slightly pressing down on the bar while bending with the left hand. It is then released, allowing the note to reach its designated pitch. In effect, it is a reverse bend with a new twist.

NOTE 9 Page 71: The bent note is held while the right hand hammers on and pulls off a counterline over the pedal tone (the bend). This creates a legato phrase as the notes are all played on the G string, giving melodic and timbral unity.

NOTE 10 Page 72: The subtle melody (which is stated and repeated in many variations) is a perfect contrast to the high-energy mood of the solo and is a study in phrasing techniques. Notice the minute alterations Edward devises. There are combinations of slides, bends, hammer-ons, pull-offs, vibrato speeds (fret-hand), muted tones, power chords, open chords and rhythmical accents.

OWNER OF A LONELY HEART

This celebrated "reunion" of Yes (the British "progressive rock" band of the 1970s) is more than the usual recycled material one has come to expect from revival attempts on the current musical scene. The music is fresh; filled with deft subtleties and well-conceived and executed sonic maneuvers. The arrangements are animated by an excellent interaction among the musicians and a spectacular high-production recording mix. Showcased through-out *Owner of a Lonely Heart* are guitarist Trevor Rabin and bassist Chris Squire, who contribute not by virtue of flagrant virtuosity but with solid and memorable musical statements, virtually devoid of overkill and cliché.

Trevor Rabin (the only "non original" member in this lineup) has quite a lot to do with the impact of this presentation. His thoughtful guitar phrases embellish and enhance the airy, spacial nature of the music. They also explode out of the mix right into the listener's ear. His exploits demand close attention and explanation. His approach to guitar is consistently textural; within a particular phrase he will proceed through a variety of tone colors and performance techniques, power chording, clean arpeggios, muted funk repeated figures and screaming solo work, which reveal great versatility and command of a vast musical vocabulary. This can be heard on *Owner of a Lonely Heart* where he coaxes quite an assortment of orthodox and unorthodox sounds from his Cornish pedalboard and rack effect setup.

NOTE 1 Page 42: The ensemble line has been adapted for guitar. Strive here for a smooth keyboard-like phrasing. Note the very percussive non-piano sound, almost as if an acoustic guitar was being played with a keyboard.

NOTE 2 Page 42: Trevor's playing here is staccato. He damps the strings slightly with the right hand. The muted ostinato is delivered with a funk-style approach: very clean Strat tone with light doubling (chorus or flanger applied).

NOTE 3 Page 43: The A4 chord is arpeggiated backwards (start with the high note) briskly. A touch of chorus wavering can be heard (set the regeneration on a flanger or chorus or delay unit up slightly). The picked phrase which follows is played in a pianistic manner—very evenly and cleanly. Allow the notes to sustain and form a tonal cluster.

NOTE 4 Page 45: This section (dubbed "Motown Feel") is propelled by the driving bass-line and sharply accented octaves played by Trevor. It is reminiscent of a certain very kinetic approach featured on 1960's Motown grooves. The guitar line is composed entirely of an octave rhythm riff and scratchy muted tones which alternate. To play this convincingly, form an octave voicing as written and mute all other strings while strumming 16th's vigorously in time. Without interrupting the motion, lightly release the fretted octave form and mute *all* the strings. Applying and releasing pressure will create the pitched notes written with accents.

NOTE 5 Page 46: The Trevor Rabin guitar solo is a remarkable piece of ingenuity; simple pentatonic phrases are given new life by the variety of rhythmic syncopations and a unique processed tone. This could be produced easily on a primitive guitar synthesizer but takes far more skill to create from a conventional effects combination. Furthermore, many of the characteristic guitar partials and nuances can be retained if the basic Strat guitar signal is processed through a combination of gain-boosted distortion and pitch transportation. A pitch transposer (known also as harmonizer or harmony-synthesizer) is capable of creating parallel harmony lines to a fundamental pitch fed into it. This particular patch is set up for parallel octaves and fifths to the original tones (these are notated in parentheses in the score). The entire solo is given this highly processed treatment resulting in a most unique guitar tone.

NOTE 6 Page 47: Following the heavy harmonized timbre of the solo, Trevor launches into a complete contrast with a simple 8th note arpeggio pattern. It's another example of his keen sensitivity for texture changes. The tone is clean, slightly added for a crisp doubling effect (the sharpest and

clearest doubling can be obtained from a digital delay and this is most likely what is used). Notice the very sympathetic counter-lines provided by Chris Squire; his smooth slides and sustained tones form a perfect complement to the steady, punctuated Rabin part.

WOLF MARSHAL

SULTANS OF SWING

Let's take a look at Mark Knopfler's guitar style by examining his solo after verse five. The solo is broken up into five four-measure phrases. These are divided into an eight measure section and a twelve measure section. Both of these sections highlight a different aspect of Knopfler's style.

He starts with a simple bend from a G note to an A, the fifth of the Dm chord. There is typically a lot of vibrato on this bend. It's repeated three times, each time is softer and with a little less pick, until the bend releases to the G. By this time the chord has changed and the G has become the fifth of the C chord. Getting still softer, he drops through hammer-ons and pull-offs to the E, the fifth of the A chord. In measure three, after the E note, we hear the classic Knopfler 'pick/string click' which is so much a part of his sound. This is a percussive sound he obtains by muffling the string with his left hand either at the position where he has just finished playing or the position where the next line will start, and picking the string sharply. This click almost always either closes or kicks off a phrase. In this case, the click kicks off the outlining of the A chord in measure four. Notice the outlining of the A chord in measure four. Notice how the volume and authority of each note increases as he gets higher up the neck, only to come down in volume again as he outlines the Dm with a down-picked arpeggio. Again, these notes are softer, with less pick. The phrasing of each line is everything.

It is also worth noting how the E on the top of the A run is bent to an F anticipating the Dm chord to follow. Besides outlining the Dm chord, measure five stresses the root of the chord as opposed to measure one, which stresses the fifth. Such attention to small details is what makes a guitarist stand out from the crowd. Measures six and seven mirror two and three. This time the stress is on the root of the chord. The phrase ends with a louder pick/string click. This draws attention to the three note coda which is a repetition of the previous three notes. The $A^{\flat}$ to $A^{\flat}1$ hammer is pure Knopfler.

In the second section we see Knopfler's use of smooth extended bends. Although the left hand position is one that has been used in rock and blues for years, Knopfler gets an almost pedal steel sound here.

Though the solo may at first seem harmonically simplistic, there is a good smattering of suspensions, anticipation and non-harmonic tones. All of these are used sparingly and tastefully. Let's jump to measure twenty-one, the end of the solo, and Sultan's signature phrase, its hook. Strangely, this phrase is not fully developed until the end of the fourth verse. Knopfler toys with the listener. The phrase itself is a fine example of how Knopfler uses chords in a lead guitar line. The first three notes are 2nd inversion ($^{6}_{4}$) chords. (The notation $^{6}_{4}$ came about because there is a 6th and a 4th above the root note. It was used in performance during the period of Bach, when musicians had to realize music from a figured bass. In this case the $^{6}_{4}$ would be the figure. This notation is now used almost exclusively in music analysis.) If we look exclusively at the guitar part, these are 2nd inversion chords. If we look at what the entire band is playing, we see that the bass is playing the root of the chord, changing the sound to a root position chord. The last chord of measure twenty-two could be considered a $B^{\flat}{}^{9}_{7}$, that is a $B^{\flat 7}$ with a 9th added, the 9th being the C note. This C is an anticipation of the C in measure twenty-three with the F and A as

Continued on page 33



on Songwriting
CHRIS DeBURGH

A huge seller in Mozambique, the next thing to an idol in Poland, something of a monster in Brazil and Canada, taught in the German school system, Chris DeBurgh is a songwriter of international scope, obscure only in countries where the pop song tradition stops after the Top 40: the U.S. and England. But last year his enigmatic progressive folk sound wafted closer to American ears than ever, with *Don't Pay the Ferryman.* This year, *High on Emotion* threatens to make him nearly famous after ten years and seven albums.

Undoubtedly over-educated for a songwriter, with degrees in French and English from Trinity College in Dublin, Chris was ripe for a prolonged discussion of his favorite preoccupation.

Interview by Bruce Pollock

I've always been a fairly obtuse person. I've always felt like I was sailing my own boat here. I've never been a world shaker; I've never wanted to be. But apart from the occasional nod here and there, I just absolutely ignore current fashions. And I've survived intact and unscathed after ten years in the business of creating, not particularly deliberately, a new style.

PROCESS

I start working on a new album almost the moment I finish with one. I regard the head as a garden—you can't get ideas unless you plant seeds. Usually I don't have an idea. I could spend three weeks writing for an album and get nothing. It's frustrating. I have to be very disciplined. I chain myself to a tape recorder and just play the guitar. I know it's a game I play with myself. I'm trying to induce this very, very reluctant cat to come out of the shadows by totally relaxing the gateway between the subconscious and the conscious, by playing games all the time. I sit there and I play the guitar and I get more and more frustrated knowing there's a glimmer of something else. It's a seduction of the most extraordinary nature. I didn't understand it years ago, but now I understand the process.

So after about three weeks I might start getting some strong glimmers of ideas. I mentally relax to the point where a few words will come out—and immediately, when those words come out, I just grab them and shake them. *Moonlight and Vodka.* What does moonlight and vodka mean? What's going on here? I mumble. I moan and mumble and sing along and I get a few more words here and there. I get little clues. It's like writing stories to myself. That's the exciting part. I get these clues and I think, what is this about?

The best part, initially, is when you get a really good strong skeleton standing there. I'll put the song down on a four track or an eight track, and throw a few little hummy ideas around until it sounds really comfortable. The second comfortable thing is when I'm about six songs deep into writing for an album. Actually, I've usually got about 12 songs, but I know that six aren't any good. So I'm comfortable with six. Then I'll take a dynamic listen. I'll create maybe a 25 minute concert, and I'll say that I want to start off with a real strong number—the next one might be an eight out of ten, and the next is a little less. Let's say the fourth one on side one is the opportunity to do something completely different. And then I wind up side one with a real ten out of ten as well. That for me is a very exciting point to reach, where instead of blindly writing twenty songs, I'm actually creating an album. By the time I go in the studio, I usually know what the running order is going to be. Things do change, but the whole dynamic effect of the record is in my mind from that point on.

THEMES

It takes me about a year after I finish an album to realize what the album is about. It took me at least a year to realize what other people hearing **The Getaway** fresh were hearing. There was a kind of central theme, mainly because it was all written around the same time. It was all about man's decision to allow himself to will his own destiny. This new one, **Man on the Line,** I don't have a single idea about. But I did find that initially I was obsessed with the idea of the nuclear problem. I finally realized that everything I was writing was going in that direction, and I had to rap myself on the knuckles and say, enough's

enough. Now there's just one song on the album that deals with it—*Transmission Ends*—and even that's fairly oblique. But it makes me feel that I've done something to catharsis.

As albums, **Man on the Line** and **The Getaway** were both quite tight and enclosed. On the next album I've decided to go for a kind of technicolor, widescreen look, exciting, big and dramatic. Since in Europe I am taken very seriously as a songwriter, I am always painfully aware of my responsibility to make sure that something isn't as off the wall as I would like it to be. I get angry, but sometimes you can lose perspective.

I remember when I was in the university studying poetry, there were always those poets, usually French, who deliberately took themselves to the dregs of the human condition, just to see what was down there. I'm not interested in that. I always write from imagination. Very few of the things I've written come from actual real life. I never felt I had to write from pain. I feel things so strongly in my imagination, it's almost as if I'm there.

TECHNIQUE

You come across all these conventions that you learn down the years in songwriting, usually by your own mistakes. If I described them incidentally to someone who loves one of my songs; if I actually told them why they loved the song, why bits of it hit them at a particular time, it would almost destroy the illusion. For example, when you have a ballad, the highest note in the song should be the lyric of the chorus line. In *Don't Pay the Ferryman,* there is a switch of emphasis just before where the chorus comes in; it goes four to the bar, and then completely switches to the two and the four, instead of the one and the three. You watch people when you're playing in concert and at that point they suddenly kick in physically. You think, well, they don't know why they're doing that, but I do. I didn't do it deliberately, but I'm aware of it.

High on Emotion has some fairly extraordinary key changes, where it starts off in F or Dm, and just before it goes to the chorus it goes to a surprising chord, which is a Gmaj and then it leaps from there into an absolutely different area. The Beatles were so good at that; they would do something very unexpected in a song. The hardest thing to write is a simple song. I've often admired Sting as a writer. When I heard *Every Breath You Take* it made me feel ill, because I thought, this guy has taken bits and pieces of songs that I've heard for years and he's created something new—and that's what it's all about, isn't it? I think it's a real skill to come out with a simple tune. I've tried, but I've sort of given up, 'cause I don't know if I can do it. Actually, I might be able to. I'd like to think I could.

I really feel the craft of songwriting has become a dying art. It's so simple with synthesizers and drum machines to write what passes for songs. It's a piece of cake. To write a good melodic song that someone would be interested in listening to five years from now is much more interesting. ■

Bass in the 80's

EYES WITHOUT A FACE

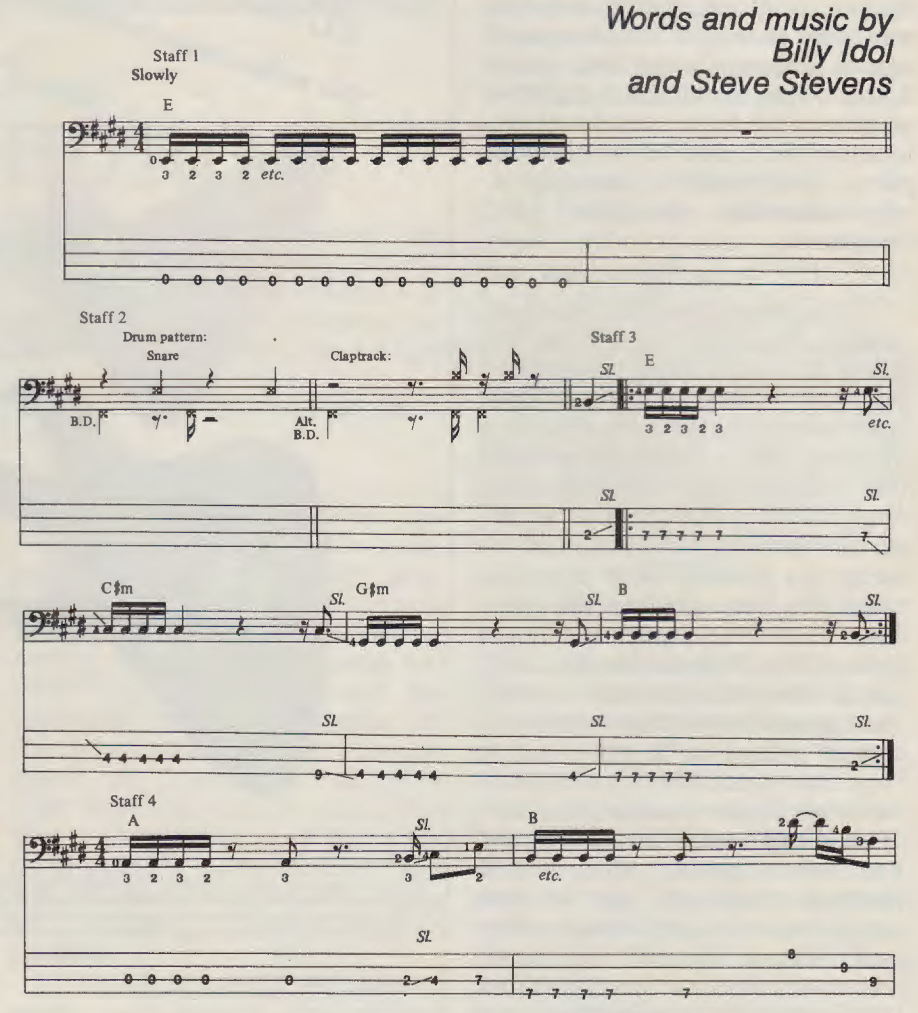
Words and music by Billy Idol and Steve Stevens

This month I'm hooked on the Billy Idol record *Eyes Without a Face*. In Nov. '83 I was at Electric Lady Studios with Hall & Oates recording *Say It Isn't So* and *Adult Education*. Little did I know that Billy was upstairs in Studio C working on this tune and that a year later I'd be analyzing Steve Webster's cool bass line. This is a great part to kick into our second year of Bass in the 80's.

For starters, how about that entrance? See Staff 1. Looks like a lot of notes but it's just four groupings of sixteenth notes followed by a bar of rest. Last year we worked a lot on the almighty eighth notes, but now let's expand and check out the next subdivision, the sinister sixteenth.

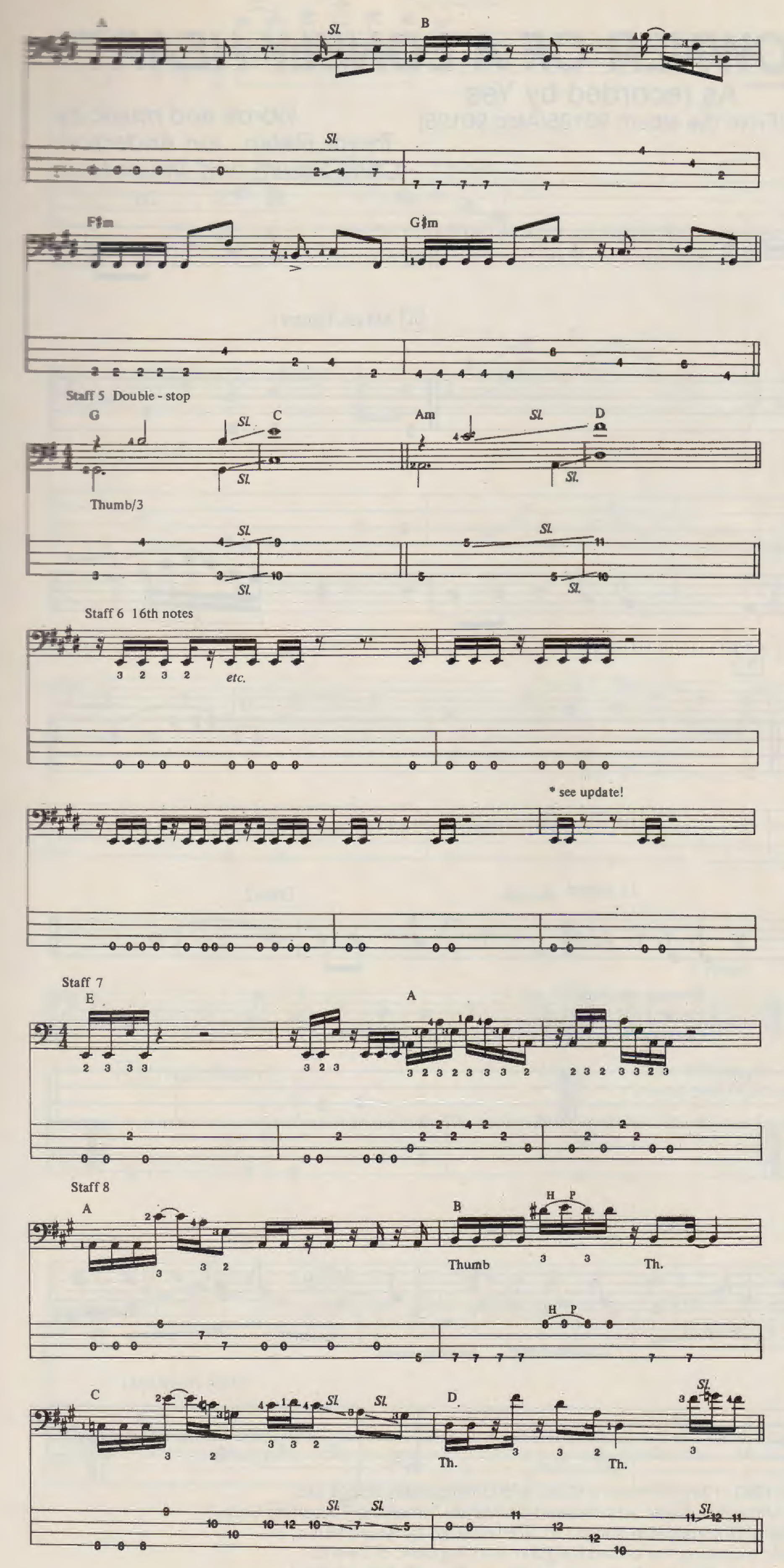
I've gotten some mail asking for suggestions on new ways to relate to the drummer. On this particular "Heavy Rock-Funk Rhythm Ballad" there's an interesting twist. I've written out the bass drum pattern in Staff 2 bar 1 and the "clap track" of two upbeat sixteenth notes in bar 2. Instead of playing exactly what drummer Tommy Price plays with his feet, Steve has chosen to weave his part in with the clap track and sixteenth note high hat. This does not interfere at all, but rather compliments the other rhythm instruments and creates a unique place for the bass part, allowing it to become a hook in itself! That's a pretty valuable lesson. Through careful lis-





by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the bass player for Hall & Oates. His book, ***Rock Riffs for Bass***, is available from the Amsco Music Publishing Company.



tening and experimentation you'll begin to not restrict yourself to playing only with the kick drum. Ask what the guitar's doing, the keyboard, the percussionist and most important, the singer I get a lot of my bass ideas from listening to Daryl and John's melodies when we rehearse a song before a take.

In Staff 3 the dotted eighth notes are counted

1 ee an a 2 ee and a 3 ee an a 4 ee and a

but the verse pretty much plays itself.

The Chorus in staff 4 develops a bit more. In bar 2 (B chord) there's a big jump from the low B to a D# on the G string. This is a kind of double stop, whereby you incorporate other notes within a chord while striking the root. EX. By using the D#, B and F# in bar 2, Steve is stating the B triad. He's used his knowledge of chord structure and rhythm combinations simultaneously to create another hook. It's important for you to learn all the various relationships of notes within a chord in order to have more of a riff vocabulary.

The bars in staff 5 illustrate another use of double stops. Sliding from the G and B to the C and E without lifting your fingers is reminiscent of Lou Reed's *Walk on the Wild Side.* It works with the A minor (A & C to D & F#).

Now let's get back to sixteenth notes. Suppose we displace the groupings of 4's and started playing them a sixteenth beat later. It's a whole different feel and look at the possibilities for a new bass part! See staff 6. You can alter the riff further by adding an occasional octave.

This last exercise incorporates all the aspects of Steve Webster's line; sixteenths, dotted eighths and various double stops. Position your hands as if you were playing the bottom four strings on a guitar barre chord. Stretch out and you'll see how easy it is to make those thirds etc. See staff 7.

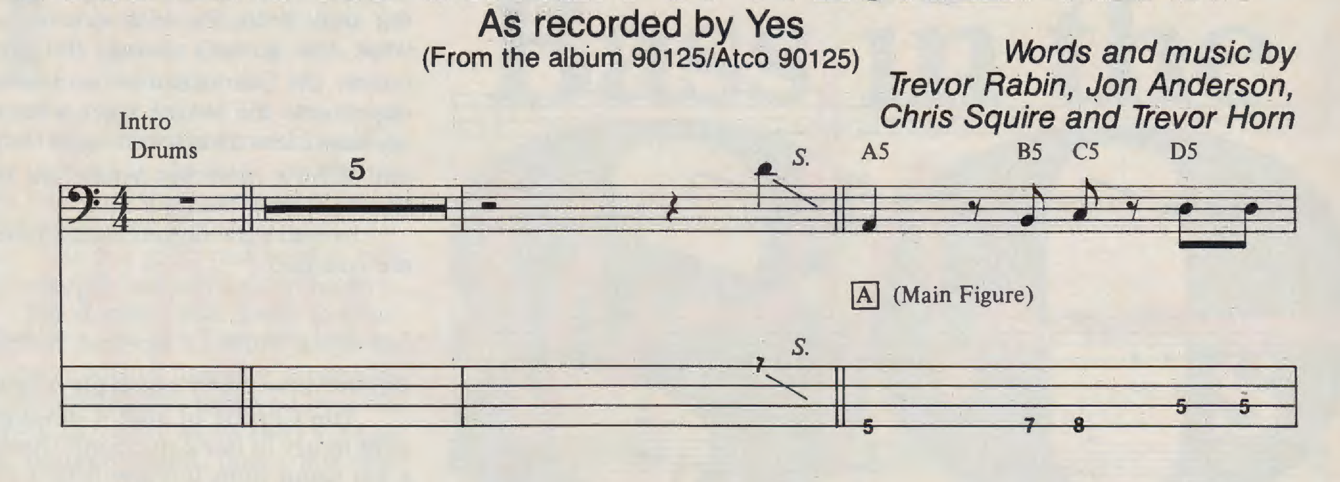
Listen closely to the Billy Idol record to review how all these ideas have been tastefully used to create a real hooky bass line. P.S. Your turntable's not fast, Steve tuned down a half step to E^b to get better use of his open strings! See ya on MTV. ■

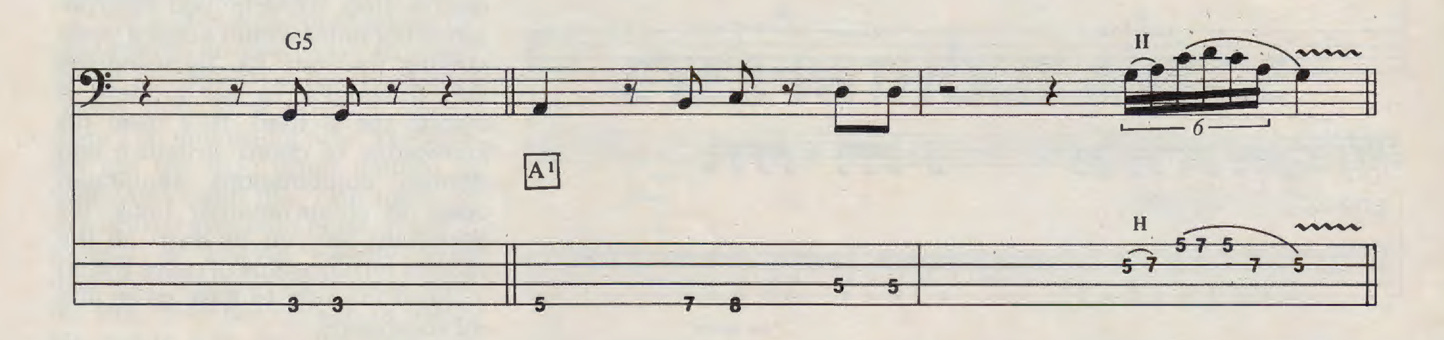
Tablature Explanation see pg. 82

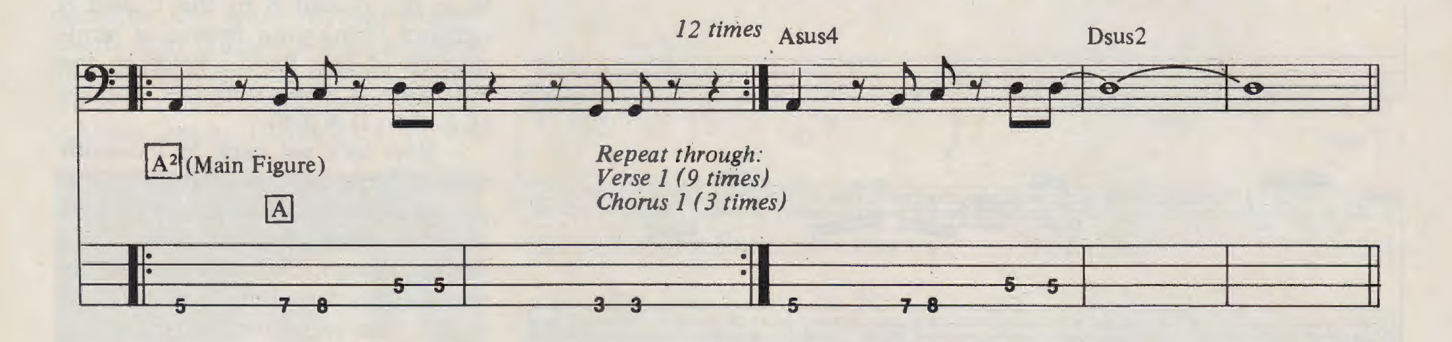
Bass Line for OWNER OF A LONELY HEART

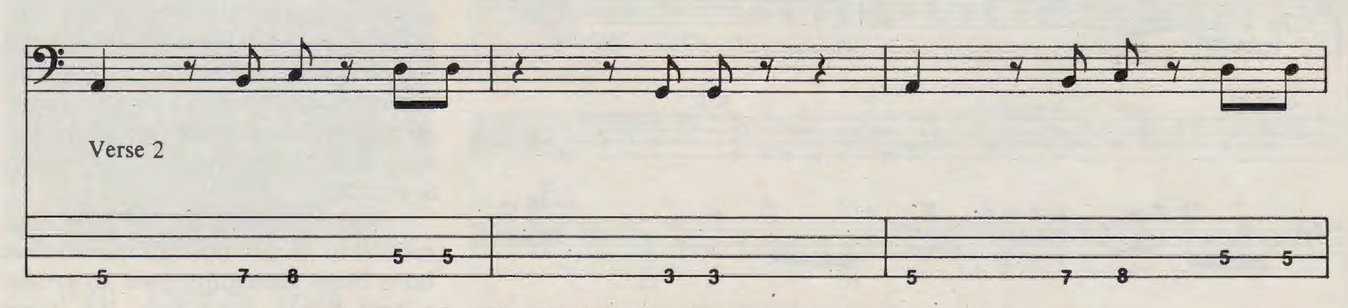
As recorded by Yes
(From the album 90125/Atco 90125)

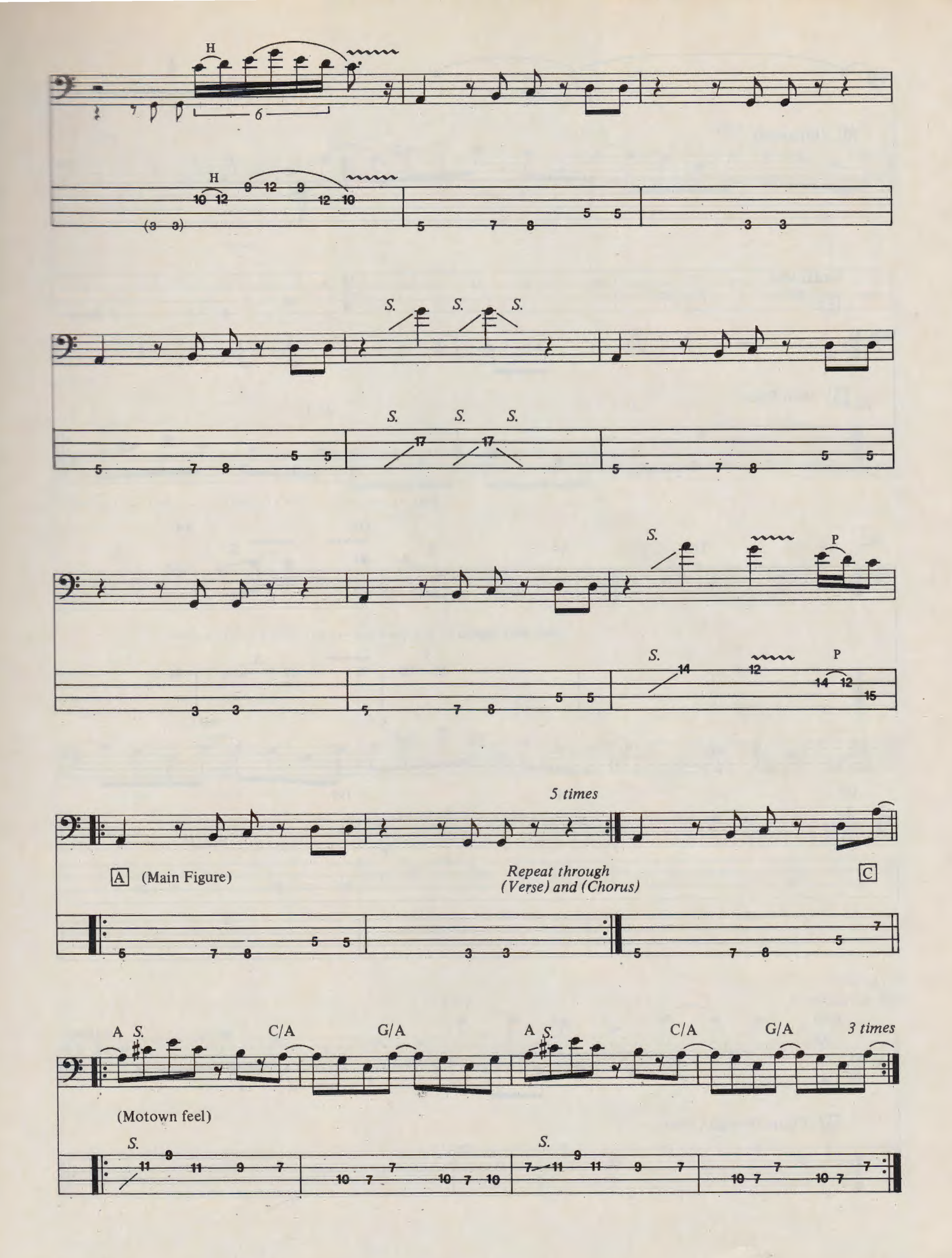
Words and music by
Trevor Rabin, Jon Anderson,
Chris Squire and Trevor Horn

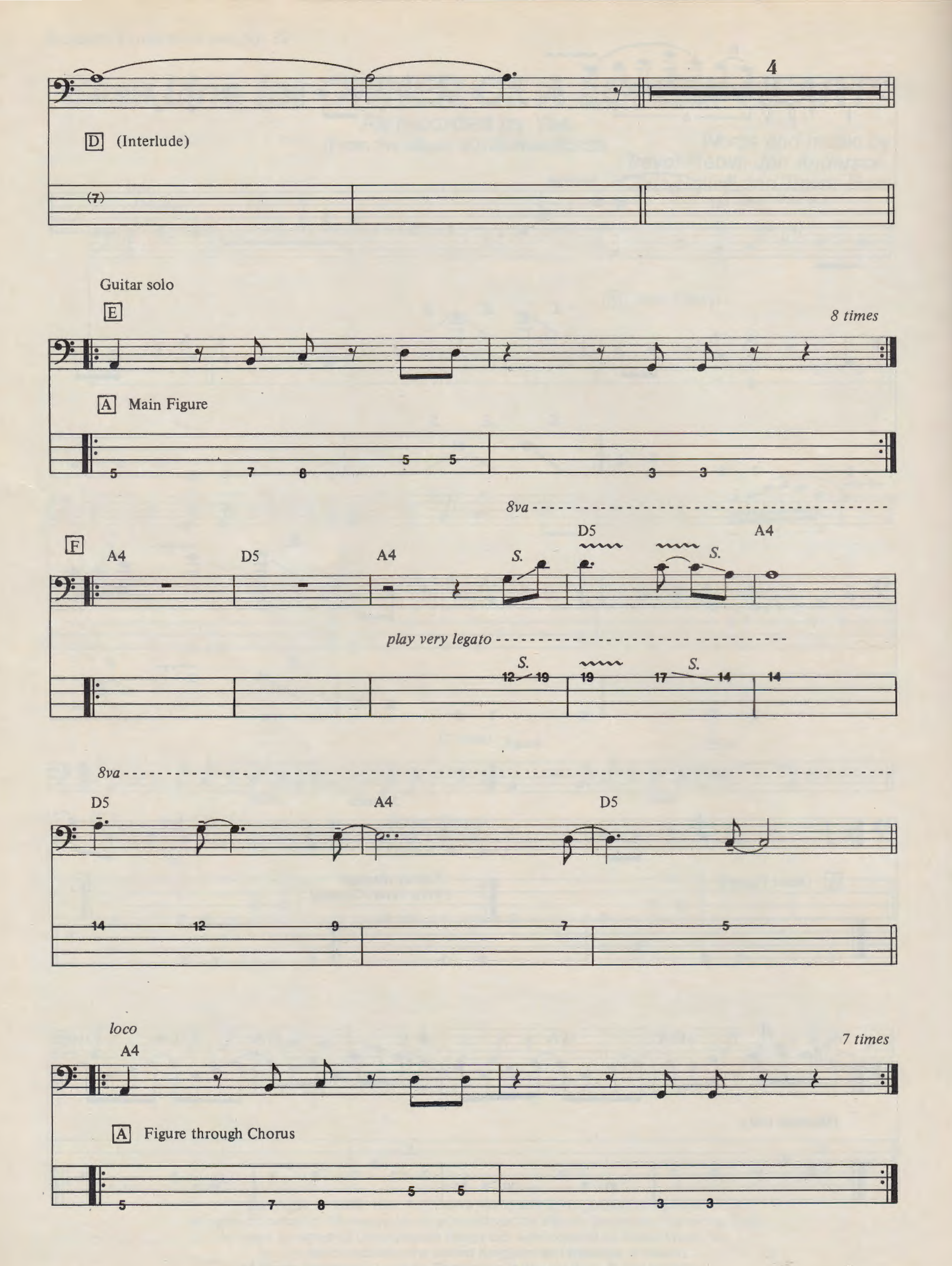


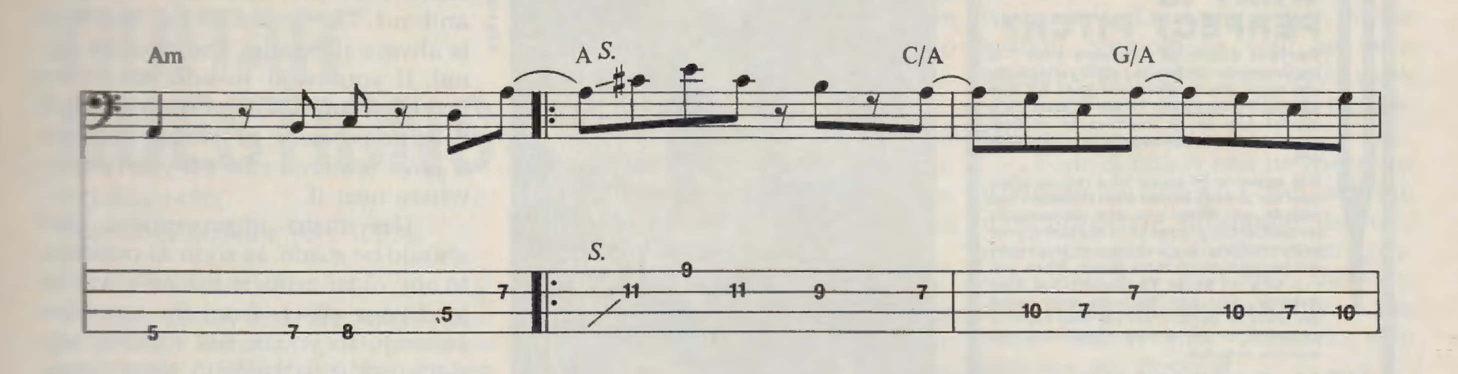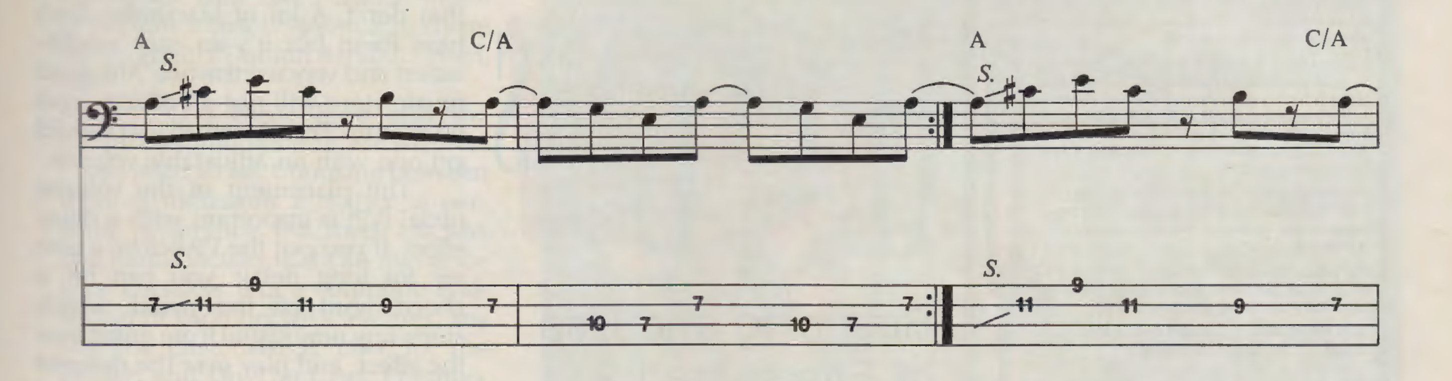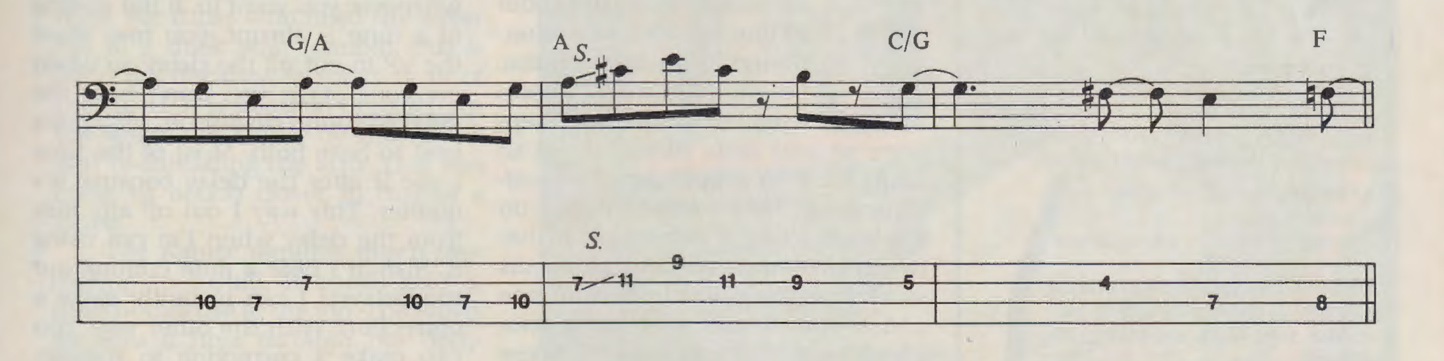






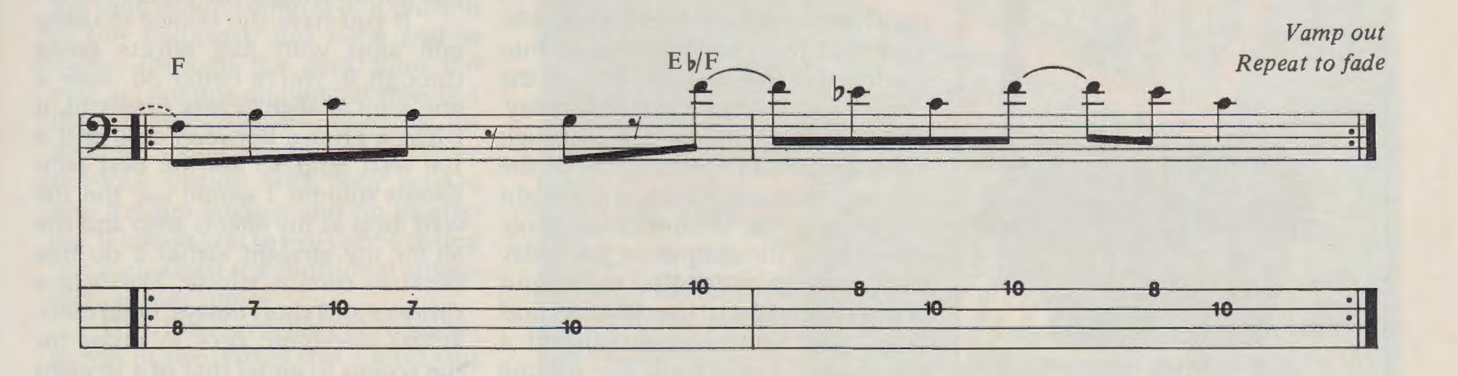

H
6
H
10 12 9 12 9 12 10
(3 3)
5 7 8 5 5
3 3
S. S. S.
S. S. S.
5 7 8 5 5
17 17
5 7 8 5 5
S.
P
S.
P
3 3
5 7 8 5 5
14 12 14 12 15
5 times
A (Main Figure)
Repeat through
(Verse) and (Chorus)
C
5 7 8 5 5
3 3
5 7 8 5 7
A S.
C/A
G/A
A S.
C/A
G/A
3 times
(Motown feel)
S.
S.
11 9 11 9 7
10 7 7 10 7 10
7 11 9 11 9 7
10 7 7 10 7 7


4
D (Interlude)
(7)
Guitar solo
E
8 times
A Main Figure
5 7 8 5 5 3 3
8va
F
A4
D5
A4
S.
D5
S.
A4
play very legato
S.
12 19
19
17
S.
14
14
8va
D5
A4
D5
14 12 9 7 5
loco
A4
7 times
A Figure through Chorus
5 7 8 5 5 3 3


Am
A S.
C/A
G/A
S.


A
S.
C/A
A
S.
C/A
S.
S.


G/A
A S.
C/G
F
S.


Vamp out
Repeat to fade
F
E♭/F


John Stix

OPEN EARS PART 2

Biamping and Use of Effects part 2

by Steve Morse

Last month we talked about in-line effects. As I mentioned in my last column, I've noticed many effects work better through a separate second amp. However, not all amps have an output for effects (effects send). Here's what I would do if I were using a delay unit in between two amps without an effects send. Plug the guitar into input one and a guitar cord into input two, which puts them in parallel. Some newer amps only give you the choice of one input or the other. So you may have to use a Y chord to do this. The cord from input two goes into the input of the delay device. Set the delay balance to produce only delay. The key is to try to get as much effect as possible coming out of the unit so you're not putting any straight signal into the second amp, only effect. Plug the output of the delay into a volume pedal. Plug the output of the volume pedal into your second amp. Now you've accomplished a few things. First of all, the volume pedal allows you to change the blend of the effect. You can fade it in or out to whatever degree you desire rather than just suddenly cutting in and out. The sound of the first amp is always the same, the straight signal. If you want to add delay, it's coming from a different source, which is more pleasing to the ear because it gives a stereo effect if you're anywhere near it.

The main improvement that should be made, as soon as possible, to any older amp, is to find a way to feed your effects from the amplifier preamp, so you're not robbing any signal going to the amp. Most newer amps have this preamp out or an effects send output. There are some that don't. A lot of Marshalls don't have them but it's an easy modification and very worthwhile. Any good music store will put an effects send on an amp. For a Marshall you should get one with an adjustable volume.

The placement of the volume pedal (VP) is important with a delay effect. If you put the VP before a unit set for long delay, you can hit a chord, shut off the pedal, which stops any new signal from going into the effect, and play over the delayed sounds coming out of the second amp. Putting the VP after the delay unit allows you to fade out the delay whenever you want to. If the ending of a tune is abrupt, you may want the VP to cut off the delay so when everyone stops you don't hear the delayed sound ringing on. Ideally it's best to have both. Most of the time I use it after the delay because it's quieter. This way I cut off any hiss from the delay when I'm not using it. Also, if I hear a note coming out too delayed I can instantly make a correction. With the other way, you can make a correction in volume, but you have to wait until the delay has gone through the second amp.

If you have the choice of using one amp with just effects going through it, you're better off, even if one amp is slightly less powerful. If I had a choice between a 50 and a 100 watt amp, to get the best consistent volume, I would use the 100 watt amp as my effects amp and the 50 for my straight signal. I do this because certain effects, like octave dividers and short delays, need more actual electronic db's in order for the sound to equal that of a straight signal. Having your effects amp be more powerful gives you the ability to clean up your sound. Turn down

Continued on page 79

Send Your Guitar Questions To

GUITAR QUESTIONS

PO Box 1490,
Port Chester, New York 10573

by Barry Lipman

Barry Lipman builds and repairs guitars at his shop in Scarsdale, N.Y. He has worked on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

Question: *How can I decide which of the new tremolo systems to chose for my guitar?* Damon Renaldo, Pearl, MS.

Answer: The Floyd Rose and the Kahler tremolo systems are the best I have seen so far. Choosing between them is ultimately a matter of personal preference, but there are several major factors that can influence your decision. (For a complete evaluation of each bridge's features, see On The Case, March 1984, for the Kahler, and On The Case, February 1984 for the Floyd.)

In use, the Kahler has a softer and smoother feel than the Floyd Rose. For those who need the stiffer feel of a stock Strat tremolo, this is often the deciding factor in favor of the Floyd. It is possible to stiffen up the feel of the Kahler by shortening and re-threading the arm. This will bring its action closer to that of a Floyd.

The Kahler requires much less routing to install. It needs only a shallow mortise in the top. The Floyd requires a hole through the body and a rear spring-compartment.

The Floyd locking nut requires the permanent removal of a portion of the fretboard and neck and is bolted through the neck from the rear. It contains an integral steel nut that is impossible to adjust for individual string heights. The Kahler nut-lock installs with four screws into the top surface and no mortising. It allows you to use your existing nut and adjust the individual string-slots as you please.

With the Floyd, the entire bridge moves in use. While this allows you to create tremolo effects by hitting the guitar body with your hand, it also means that if you palm the bridge you will disturb your tuning. The Kahler's saddles do not move with tremolo use, allowing you to palm the bridge heavily without affecting the tuning at all.

The Floyd has no provision for string spacing adjustment or for individual string action adjustments, while the Kahler provides adequate provisions for both adjustments.

Both bridges can be adjusted to raise the pitch a little while still being able to slacken the bass strings completely (i.e. "dive bomb," see Q&A's, June 1984). They both can hold a tune as well as any other bridge system, tremolo as well as non-tremolo. In short, they both work very well and differ only in the details.

Your decision can be based on whatever factors you feel are the most important. Remember that one man's passion is another man's poison. You may find that the very reason you choose the Kahler is the same reason why someone else chooses the Floyd. ■

ON THE RADIO

Interview by Dan Neer

Dan Neer is the host of the nationally syndicated radio program Retrorock.

For seven years Miami Steve Van Zandt took up residence on E-Street, Bruce Springsteen's mythical neighborhood of cats and kitties, operating as the Boss's perfect foil, his guitar-playing G-man in a wide-brimmed hat, wailing in Clarence's shadow. Finally stepping from under that shadow, as you would step out from under the Elevated Line, Miami dropped his monicker, like you would drop your right, before delivering a left in a street brawl. Letting it all hang out, the influences, the insecurities, he chose the alias Little Steven, and with his band, the Disciples of Soul, he gave us **Men Without Women** and **Voice of America.** Stepping back from these accomplishments, Steve sat in with Dan Neer, to reflect on the past and ponder the future On the Radio.

COMMUNICATION

I think rock 'n' roll is the greatest communication that exists today. I don't see any limitations on it. I think it's going to be one of the most important political and social forces for the next twenty years. And I feel that any time I go on stage in any country, for that hour and a half, I'm communicating, and what I'm communicating is that we are all the same and we all want the same things, so let's talk to each other more often, and stop letting our governments do our talking for us. Hopefully it works—even with people who speak English! You know what I mean? Language may be the barrier there; we'll see. But the more people who talk about it, the better.

BRUCE

It was seven great years—what can I say? I kind of joined to do a tour and stayed seven years. I'm very proud of those years and we remain absolutely the best of friends. But there comes a time when you have to leave. And Bruce has always been very encouraging, very unselfish when



Little Steven

it came to my work. So I felt very strongly that I did not want to exploit our friendship. I did not want to exploit what I felt was a very idealistic and a very pure friendship. I didn't feel it was fair to Bruce or to his fans, of which he has a considerable number, to say, because you like Bruce you will love me, and let's get a quick bunch of sales here. It just didn't feel right. So I downplayed to the point of extinction anything having to do with the past, and I think it was the right thing to do.

THE 50s

Immediately before the E Street Band I formed Southside Johnny & the Asbury Jukes. Before that I was playing the Oldies Circuit with a bunch of bands from the 50s and 60s. I had wandered into it—don't ask me how. It was fun. That's how I played the Garden for the first time. So the minute I walked into the studio for my record I grabbed Lee Dorsey out from under a car, and Ronnie Spector and the Five Satins and the Drifters. I kind of made it a point to work with a lot of my heroes to show that they were still around and still relevant. You know, I just heard that Earl Carroll of the Coasters, you know, 'Speedo,' is a janitor in his kid's high school. I swear to God. Unbelievable. That cat is one of the greats. Whoever said rock 'n' roll never forgets, I gotta have a long talk with him. ■

Sporting perhaps the best-written press bio to cross this desk in ages, the Psychedelic Furs have been around "since January, 1977, when (Richard) Butler's sandpaper sarcasm collided and gelled with Brother Tim's pulsing bass, Roger 'Dog' Morris' stratospheric guitar, and Duncan Kilburn's brittle saxophone . . . prancing and pouting in the painted face of fashion, following their hearts and blowing our minds."

With a press kit like that, who needs hits? Yet the Furs have those, too, most notably the MTV-fave, *Love My Way*. Guitarist John Ashton, who joined the band, reportedly 'mesmerized,' during a 1978 gig, checked in to talk with us about this nonpareil experience On the Circuit.

THE PSYCHEDELIC FURS

Interview by Peter Gordon

Peter Gordon's Thirsty Ear Productions is America's oldest and largest syndicator for college radio.



A lot of bands slagged us off by saying we're not really psychedelic—they misread a lot of things. They expect that because you're called the Psychedelic Furs you instantly have to have a sitar and everything should be colors and swirls. But psychedelic is a state of mind, really, isn't it? I consider our first two albums to be psychedelic. It's not drug-crazed, lysergic-laced, but it definitely takes you to another place. The music will take you somewhere else; it's just not love beads and Afghan coats anymore.

Richard would say the name is tongue-in-cheek. It was just doing something that was against punk. The punk thing was a bit too negative. The attitude was to look back at the 60s and say well that was a waste of time. We ll do it with a bit of violence.' They bandied words like anarchy around, which didn't make any sense. People who were punk heroes now make lots of money but they rarely do anything for music or for anybody's state of affairs, except to try and make more money. I know Rich's whole thing was that he'd heard better protest music done by Dylan and John Lennon. And the worst thing that you could be into in the punk era would be hippies and acid and things like that. So why not be psychedelic and really piss people off?

PRACTICE

As a player you can get to a certain level and then you don't go any further. For some time nothing hits you. I probably need to see something or hear something that will turn my head around. It's definitely a technique that comes from practicing. I'm not one of the world's greatest practicers. I'm very lazy as far as that goes, and I think it's probably down to that, more than anything. Obviously a great technician like Eddie Van Halen practices every day. I would put myself in a more simplistic bag. I don't do a lot of solos; I like nice chunky chords and subtle lines that push the vocal along. When you practice you have to have a goal in mind. Just endless practice can be detrimental.

GUITAR

A lot of people have said guitars are out, guitars are dead, the synthesizer is the new thing, the drum machines make drummers the new lead guitarists. That's such rubbish. Adrian Belew has taken the guitar to a certain level with the kind of feedback stuff he's been doing. People like Adrian and Robert Fripp are stretching out the sound of the guitar. There's the talking guitar aspect, as opposed to just playing notes or chords. There's the revival of the older guitar sound. I think the guitar is a much more expressive instrument than it's been allowed to be in the last few years.

I'm interested in a simpler sound. When three chords will work, better to use them than six and split the timing up a little. When a basic three chord bash will do, that's great. I think there's a lot to be said for people who can do that. ■

CALL BOARD

Place your message FREE on the **GUITAR** Call Board and stay in touch with the community of musicians, fans, bands and record collectors. Want to find a musician, a record, advertise your band, comment on your local music scene or send a birthday greeting? Send your message (NO commercial ads will be considered, NO businesses, NO mail order) to **GUITAR** Call Board/P.O. Box 1490, Port Chester, New York 10573. Be sure to include return address.

REGIONAL REPORTS

I'm in the Navy here in Okinawa. I recently went to a club and saw a band with a guitarist named Roland Bowling. I couldn't believe this guy's band wasn't famous. He plays his Strat like a madman. He sang his own music and it was the greatest thing since Tampa, Florida. His guitar playing was a mix of Hendrix, ZZ Top and Eddie Van Halen. I wish him all the luck in the world. He deserves to be noticed.

John Higgins
U.S.N. Okinawa

Move aside Kix. Put your diapers back on Prophecy. The hottest band in the world is coming back. With the former lead singer from Deuce and the sensation from California on drums, these men are gonna blow everybody's socks off. Szuch is on bass guitar and Rob Wood is on guitar. Everywhere this band steps they leave footprints scorched in the earth. Guardian is on the way, people! Their debut album, **Love It Loud,** will leave you all begging for more. You haven't heard heavy metal until you've heard Guardian.

Rich "Rocker" Bennett
Joppa, MD

GUITAR TEACHER DIRECTORY

Archer Guitar School
Birmingham, Alabama
5 Locations
(205) 853-8145

NEEDS

I am desperately searching for recordings, interviews, etc. of the British band Girl. I would especially be interested in copies of their two albums, **Sheer Greed** and **Wasted Youth.**

Stevi Anne Beauchant-Grega
5050 Garford #188
Long Beach, CA 90815

WANTED: The Yardbird's album, **The Yardbirds Last Rave-Up in L.A.** Will negotiate price. Also interested in all other later Yardbirds albums, the single *She Just Satisfies/Keep Moving,* by James Page and Bobbie Graham, and *Three Week Hero,* by P.J. Proby.

Alan W. Coleman
3516 Spainwood Dr.
Sarasota, FL 33582

WANTED: 1983 Kiss Tourbook. Will pay up to $20. Also, 1979 Kiss long-sleeved tour jersey, 1977-78 Alive II tour shirt, 1979 World Tour shirt. Size doesn't matter. Price based on condition.

Cindy Bellia
Box 5
Hannibal, OH 43931

ON CALL

HOT GUITARIST seeks road ready band. I have good equipment & excellent stage presence & appearance. Will play 40s to HM (prefer latter). Send current and projected band status:

Scorcher
209 W. Nebraska
Peoria, IL 61604
(309) 686-9145 (9 A.M.-3 P.M.)

Guitarists and bassists for Heavy Metal jam sessions. Must provide your own equipment and transportation. For more info call Kevin (401) 245-1971.

Kevin Grattan
Barrington, RI

30-year-old vocalist with 15 yrs experience looking for serious, dedicated musicians in my

locale. Music interests ranging from Beatles to ZZ Top. Would like to join in or help form excellent working club band. Would consider either amateur band or professional playing group if the situation is right. Lyric writing ability, some rhythm. Serious replies only.

Jack Bost
1009 16th Ave.
Apt. 2
Altoona, PA 16601
(814) 944-0483

Auditions now being held for BARRACUDA, the *only* all female band in Las Vegas! (702) 736-8534.

Att: *Jennifer Love*
P.O. Box 70246
Las Vegas, NV
89170-0246

ETC.

CHARLEY PAVOSH—
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To My Smiley,
I'm behind you and your rock-and-roll fever 100%.

Love, Lori
Anaheim, CA 92802

Continued from page 19

suspensions which resolve to an E and G. Once on the C chord, Knopfler slides off it to the high A and F, which he strikes percusively and then rests lightly on the E and G.

Knopfler's style is not an easy one to imitate. It takes a lot of thought, foresight and patience. Looking closely at this solo and keeping all the above in mind will help.

MARK GORDON

HEARTBREAK

Def Leppard is an amazing band. When they signed a record contract, their eldest member was 19! Despite their age, the musical accompaniment to *'Bringin on the Heartbreak'* shows maturity and diversity. The intro [A] is a beautifully melodic double guitar lead. The main guitar line [B] is an understated, almost eerie accompaniment to the melody with an interesting turn in the fourth measure. Lick [C] and all the subsequent leads show Pete Willis' and Steve Clark's' harder edge.

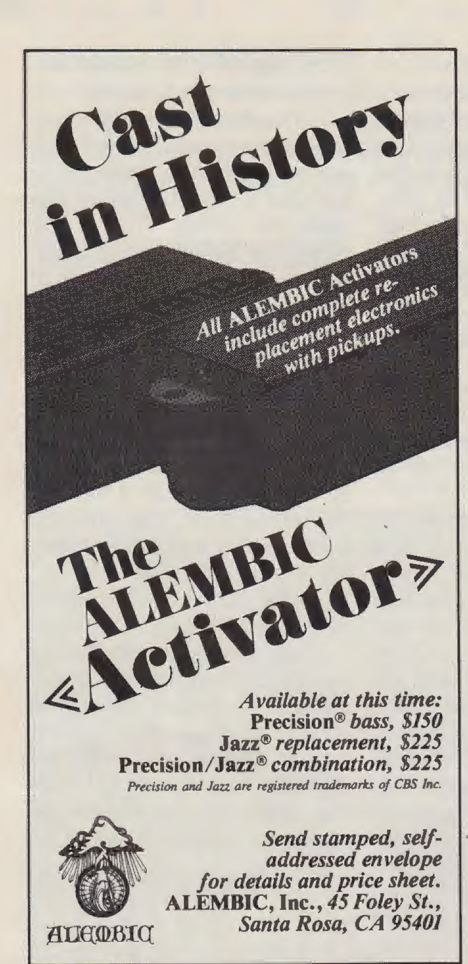
[A] is a double guitar lead. The guitars use straight ahead, no nonsense distortion. This lead has been notated in the TAB for one guitarist to play. Even if you have two guitarists, a difficulty may be encountered on the first entrance of [B]. Two notes must be held from the intro through the first measure of [B]. The obvious solution here is to have one guitarist play the last few notes of [A] alone, giving the second guitarist time to adjust his/her tone for [B].

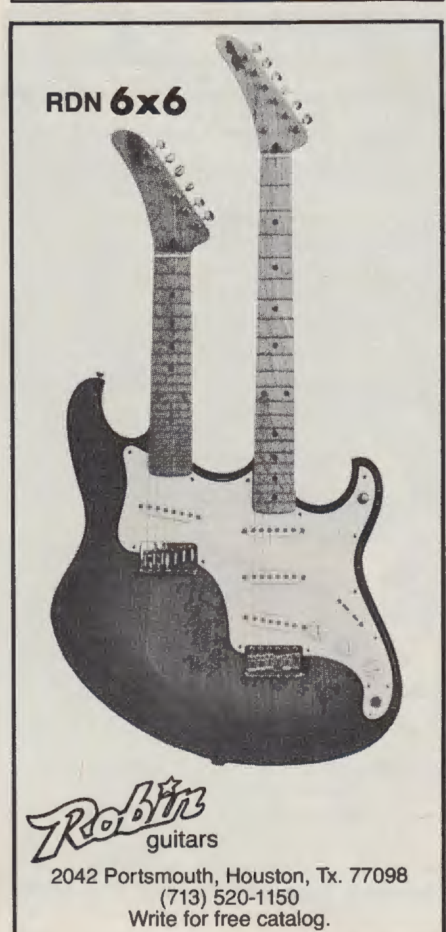
The guitar tone in [B] should be clean. There is a slight touch of delay or chorus on the guitar. Play this section legato. Listen to the words and feel the lilt of the melody. Other than in the fourth measure, make sure that the strings are not allowed to ring for long. Lick [C] should pose no problems. The guitar has slight distortion on it. The rougher edge here prepares the listener for the all out assault of the 'chorus.' During the chorus, 'rhythm pattern 1' and 'rhythm pattern 2' should be played full tilt. Note that RP2 is played entirely on the low E string.

The first lead enters, accenting the vocalist's "No!" with screaming bends. Make sure the note is bent fully when you strike the string. That is the difference between a ↑ bend and a ↗ bend. The rest of this lead is based on scale runs in the key of C. The first, under the G chord goes from B to B, avoiding the troublesome F note, the 7th of the G chord. The following four measures work their way slowly up to the climax on a high C. Notice how each measure gets a little higher until the final run hits the highest note?

The last lead is played over the final extended chorus. It should be played with feeling and fury. There is pain in the guitarist's bends as well as the vocalist's singing. For the first bends, anchor your pinky on the 15th fret. The high D's in this lead can be played as bends up from C (20th fret).

MARK GORDON





IN THE LISTENING ROOM



Phil Lynott

Since packing in Thin Lizzy at the '83 Redding Festival in England, bassist and Lizzy leader Phil Lynott has been busy putting together a new band tentatively called Grand Slam. Before putting anything new to wax, we put him In the Listening Room.



1 *Once upon a Time in the West* from **Communique** by Dire Straits, Warner Bros. HS 3330

PHIL: I love Mark Knopfler; he's a complete artist. He's a songwriter, a lyricist and a brilliant guitar player. He must be one of the best living guitar players around because he plays with emotion all the time. I felt the songs on this album suffered because he was imitating the first record. They could have had more light, shade and texture. This song has a lovely hook and the lyrics are very clever. My favorites from the early albums were *Walkin' on the Wild West End, Roller Girl* and of course *Sultans of Swing*.

2 *The Wind Cries Mary* from **Are You Experienced** by The Jimi Hendrix Experience, Reprise RS-6261

PHIL: God sent Jimi down to entertain us for a brief period, then he went back up and joined the gods. He was totally innovative in his production. His lyrics were obviously Dylanesque. I know the story that Hendrix listened to Dylan and said, if he can sing and get away with it, I can do it too. He had such a black man's voice, and that just made him that much better. This is one of his most commercial tunes. It's very sweet. Anybody can relate to this song and it just matures with age. I've got three real heroes: Hendrix, Elvis Presley and Van Morrison. For me Hendrix can do very little wrong, though some of his songs sound dated. Favorites that come to mind are *Castles Made of Sand, If 6 Were 9* and *All Along the Watchtower*.

3 *Deborah* from **Tracks On Wax** by Dave Edmonds, Swan Song SS8505

PHIL: That has to be one of three groups: Nick Lowe, Dave Edmonds or Rockpile. There was a difference between them and I love everything they do. Nick Lowe is one of those guys who can just go in and get a sound on an eight-track that would capture the band and create new sounds as well. Nick is one of my heroes. Dave Edmonds is an old pro. My favorite Rockpile song was *Trouble Boys*. I loved *Girls Talk*. The lyrics to this one weren't bad, but not the best. Dave is a perfectionist when it comes to vocal harmonies. But this is not a great song. The guitar work is very smart; he knows his limitations as a guitarist. I think he'd love to be Albert Lee.

4 *Just One Victory* from **A Wizard/a True Star** by Todd Rundgren, Bearsville Records BR 2133

PHIL: There's only one guy who does that falsetto, Todd Rundgren. The lyrics are great, the playing is great. I think Todd Rundgren is almost a complete artist. He's an excellent guitarist, an excellent songwriter and a fair singer. He never projects his lyrics as strong as they could be. To me this is reminiscent of what I was doing with *We Will Be Strong* insofar as it's an anthem type thing. It's inspiring because it's written in the third person and Joe Blow on the streets could be singing 'I need one victory.' It's slogan writing with integrity. For me, as unique as Todd is, his vocal range doesn't put across the power of the lyric. I know if I took this album home, this track would become a favorite. But if, say, Rod Stewart, who is a great singer but sometimes lacks depth in his lyrics, were to sing this song, it would be a monster. ■

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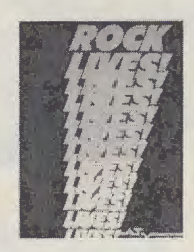


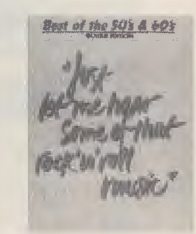
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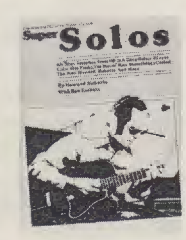










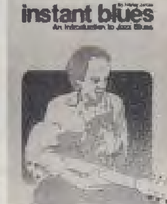






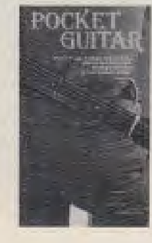












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The Earth III Guitar Strap Company unleashes their latest guitar strap, the WJL. This two inch strap features Japanese lettering in white or black on cotton web material, with red rising suns on each side of the lettering. The WJL strap is made with the same quality doubled leather end tabs and hardware as the entire line of Earth III slider guitar Straps. Available in black or white cotton web only. Suggested retail price is $19.

The Earth III Guitar Strap Company
II Cebra Avenue
Staten Island, NY 10301





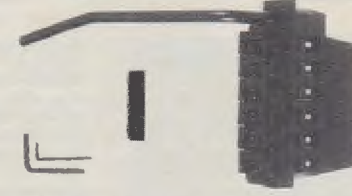
DiMarzio features guitar bodies and maple necks finished in a tough acrylic. The necks feature ground and polished jumbo frets and an insulated, balanced adjustable truss rod. The woods used are specifically selected for strength and stability.

DiMarzio
P.O. Box 387
West New Brighton Station
Staten Island, NY 10310

The Petillo Masterpiece Series guitars are hand-made and feature pearl inlays, wooden marquetry and Petillo Precision Frets which guarantee perfect intonation on any scale. Materials vary from modestly priced maple to Brazilian Rosewood. Shown here (from left to right) is Petillo's Solid Body Electric, the Acoustic Flattop Guitar and the Solid Body Electric Bass. Prices start at $900.

Phillip Petillo
1206 Herbert Avenue
Ocean, NJ 07712





Allparts has devised a dependably-fine-tuned tremolo system, the B-52, which eliminates complex installation. The system features a tremolo bar that is easily removable from its fine-tune bridge and a locking string clamp that helps prevent tuning problems. The B-52 can be easily adjusted for variable intonation, string height and locking tension. Each kit includes the necessary hardware and Allan wrenches. Available with gold and chrome finishes, as well as the standard black finish. The B-52 has a suggested retail price of $120.

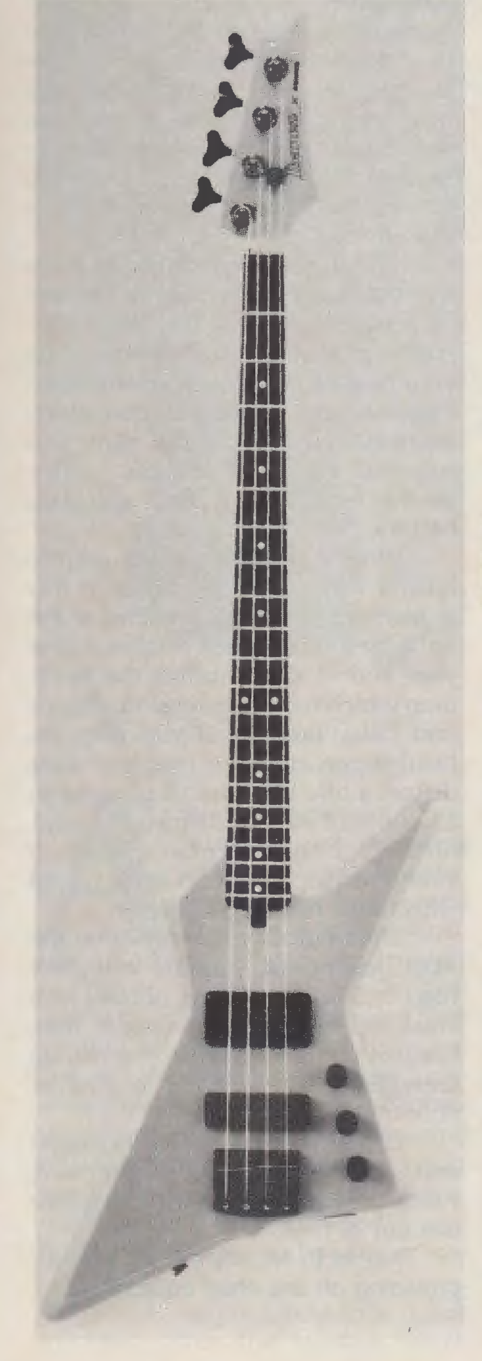
Allparts
P.O. Box 740129
Houston, TX. 77274

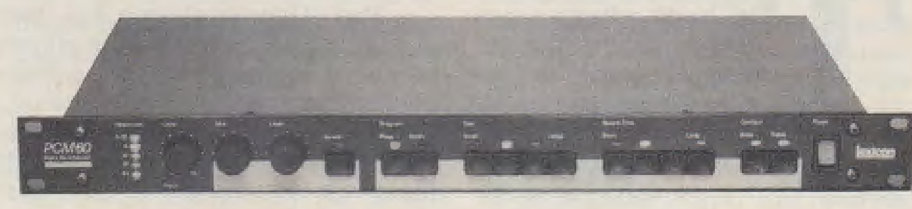
NEW PRODUCTS

Bass

Ibanez has just introduced the DB-700 X-Series bass. The body is made of basswood and birch and features a single-piece maple neck with rosewood finger board. The electronic package includes the Super J5S humbucker with Duo Sound coil selection and the J6 pickup, and volume, tone and balance controls. Its features also include the Accu Cast B11 bridge/tailpiece, Velve Tune B11 machines and new Tek Grip Control Knobs.

Ibanez
P.O. Box 886
Bensalem, PA 19020





Effects

Lexicon, Inc. announces the introduction of the PCM 60 Digital Reverberator, designed for use by on-stage entertainers and in small studios. It features two main reverb programs, Room and Plate. A front panel bypass mode switch with optional footpedal control is included. For compatibility with audio equipment, the PCM 60 has a balanced/unbalanced audio input, two unbalanced audio outputs and an effects loop, all using standard ¼" phone jacks. The suggested retail price is $1495.

Lexicon, Inc.
60 Turner St.
Waltham, MA 02154



ADA Signal Processes introduces the 2FX Digital Multi-effects, the only digital delay processor that can produce two effects at once. It features a separate group of controls for each effect: Flanger, Chorus and Digital Delay. An optional DM-2 Footswitch Controller provides remote access to Bypass and varied effect selection, including a Memory Bypass function. Suggested list price for the 2FX is $599.95. The DM-2 Footswitch Controller is priced at $119.

ADA Signal Processors
2316 Fourth Street
Berkeley, CA 94719

Mixers

TOA's MCX-106 is a compact, self-powered mixing system with a microprocessor controlled stereo cassette deck. It can record a live demo tape, perform with pre-recorded audio, record sound-on-sound with an external tape source and simultaneously perform as a six-channel main sound system and a six channel independent monitor system. The MCX-106 contains a 300 watts (RMS) power amplifier and protective Auto-Comp™ compression circuitry with an LED indicator.



TOA Electronics, Inc.
480 Carlton Court
So. San Francisco, CA 94080

PLUGGING IN

by Bob Rose

Bob Rose is a prominent New York studio guitarist who has worked with Todd Rundgren and Robert Gordon.

THE LIGHTNING AMPLIFIER

The "Lightning" amplifier by Nady reflects a new breed of amplifier design. No longer is your amp housed in one enclosure including components and speaker. Now you can buy the amp and speakers separately. The speakers are in a cabinet by themselves, and the amplifier is attached to your "rack" along with your digital delays, compressor and other rack mountable effects.

The "Lightning" amp looks like a rather sophisticated piece. It has many buttons and dials, affording the user many choices. It is not an amp for players who get nervous when they see anything more than an on and off switch.

The amp has two channels with one input for each channel. Channel one has a gain control and bass and treble tone controls. It also has a brite switch, which adds highs. There is an input parallel button that allows you to patch channel one into channel two.

Channel two has a control called the "tube voice synthesized distortion circuit." This is kicked in by depressing a button. The amount of distortion is controlled by a combination of the "tube voice" dial and the gain control for channel two. There is also a master volume control that controls the overall volume of the amplifier.

Now for the high-tech stuff. This amp has not one but two effects-loop situations. Channel one has a "dedicated" effects loop. This means that effects plugged into this channel will not affect the other channel. If, for instance, you have a chorus plugged into ch1 effects-loop (dedicated), and channel 1 is patched into ch2, the amount of chorus in the final signal will be determined by the amount of ch1 in the final signal. The other effects-loop allows you to choose whether you want the effects to be altered by the equalization in the amp. This is done with a button that has the choices PRE (before EQ), or POST (after EQ).

The "Lightning" amp has five equalizer dials that allow the player to add or subtract frequencies from low (65 Hertz) to high (6500 Hertz). There are two switches that choose which channels are activated, and there is a footswitch that does this also.

This is an amp for someone who likes to experiment with different sounds. Each of the two channels has its own characteristics, and when one is patched into the other many more possibilities are offered. Channel one has some good clean sounds, and channel two has good overdrive with the "tube voice" control activated. The E.Q. possibilities are quite extensive with five dials ranging from low to high, the treble and bass controls for ch1, and the brightness button provided in channel one.

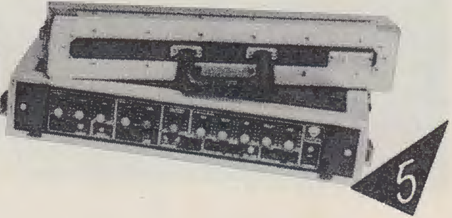
I liked the two sets of effects loops very much. This means that you don't plug into the input of your effects and then come out of the output (of the effects) into the amp. With an effects loop, the effects are plugged separately into a send and return jack, and the guitar goes into its own input jack. This creates a much clearer and warmer sound. With the "Lightning" the player can further choose whether the effects will be before or after E.Q., or only in channel one.

The Nady amp sounded quite a bit better at higher volumes. Although this is not necessarily a flaw, it is something a prospective owner should know.

If you are a player who likes an amp with many variables, including E.Q., signal patching, effects looping and different degrees of distortion, this could be an amp for you. Remember, you must provide your own speakers. The output of the "Lightning" is 120 Watts and the list price is $372.00. I rate this amp five out of five.

Thanks to Alex's music in N.Y.C. for providing off the shelf equipment.





THE HEADPHONE AMPLIFIER

Did you ever feel the need to be able to play electric guitar without anyone else, besides you, being able to hear you? Some reasons might be: you want to practice in private, you want to play loud, or you are the only one who likes the way you play. If for these reasons or any others you need to be able to play guitar in your own private world, the MXR company has just the thing for you.

The Headphone Amplifier made by MXR is a small box about the size of a cigarette case. You plug your guitar into one side of it and plug your headphones into the other side. The only control is a gain dial which makes you louder (to the right) and softer (to the left) . . . Simple . . . This device is powered by a nine-volt battery.

I found the headphone amp to have a very pleasant sound. At low to medium volumes it sounded warm and clean. The device does not alter your sound at all, unlike the Rockman which has compression, chorus and delay built in. If you play the headphone amplifier loudly it does distort a litle bit. When I plugged in a couple of effects (distortion pedal, Analog delay, chorus pedal) it sounded like any good amp would with these pedals plugged in.

The manufacturer says that the MXR headphone amplifer will drive high or low impedance phones or a small speaker. They suggest that, besides using the device for private listening, it can be used to troubleshoot P.A. systems.

I feel this is a terrific little gadget and a bargain at its $60.00 list price. I rate the MXR Headphone amplifer five out of five.

Thanks to Manny's in N.Y.C. for providing off the shelf equipment.

On the Case

by Roger Sadowsky

Roger Sadowsky is a professional luthier and repairman in N.Y.C. Current clientele includes Joan Jett, Hall & Oates, Paul Simon and George Benson.



SCHECTER SATURN
($999 list w/o case)

As one of the leading companies manufacturing exotic wood replacement necks and bodies and replacement hardware for Fender and Fender-style instruments, Schecter has also produced completed instruments at their custom shop in California. In an attempt to compete with more moderately-priced instruments, Schecter is now offering a line of guitars and basses in which the bodies and necks are made in Japan but the instruments are assembled in the U.S. and fitted with Schecter hardware and electronics.

The Saturn is a Tele-style guitar modeled after the custom black Schecter Tele used by Pete Townshend in recent years. The Saturn features a black Tele body with cream binding on the top edge, two humbuckers, rear mounted controls, black hardware and a maple neck. The guitar is striking in appearance. The black polyester finish is superb—very deep, very rich and very, very black—and is nicely contrasted by both the cream binding and the all-maple neck. The black hardware on the body gives the Saturn a visually striking, hi-tech look.

The electronic assembly in the Saturn is the standard Schecter Super Rock pickup system. These humbuckers are hot, punchy, full of midrange, and perform very well at high volumes. Each pickup can be set in single coil mode by the nice push-pull switches built into the volume and tone pots.

Appointed with small frets, the neck is shaped very nicely, the fingerboard trued very well and the fretwork excellent. The headstock is the classic Fender shape due to an old agreement between Fender and Schecter (Fender has taken legal action against most Fender copies to prevent the use of the Fender headstock). The gears are specially made Kluson copies with extra short shafts to eliminate the need for string retainers on the headstock.

The body is exceptionally light, suggesting an alder or poplar wood construction. The guitar is incredibly "alive" acoustically and this contributes to the Saturn having a lot of character and personality when played through the amp. The guitar is set up perfectly and it plays like a dream.

My only criticism of the Saturn is the price, which I think is a bit high for an instrument in which the neck and body are made in Japan. If the purpose of turning to Japanese components is to bring the price down, I think the Saturn falls a little short of its goal. I rate it a 4½ out of five.

THE FERNANDES STRAT
($575 list w/o case)

If there was a genetic engineering award for best Fender clone, the winner would have to be the Fernandes Strat. On the market for a couple of years now, the Fernandes "cops" the look and feel of classic '57s and L series 60s Strats better than any of the other Fender copy guitars on the market. During the last year they became in short supply due to the fact that U.S. Customs officials were seizing Fernandes shipments in port and cutting off their headstocks because of legal action taken by Fender. But now, Fernandes has changed their headstock the slightest little bit necessary to comply with the law and these little creatures from the "INVASION of the FENDER SNATCHERS" are filling up guitar racks once again.

The sample reviewed was a copy of an early 60's Strat that featured colored headstocks to match the body finish. This one was decked out in a nice red finish over a lightweight alder body. The maple neck with a rosewood fingerboard had small frets and the workmanship on both the fretboard and the frets was very good. The neck was finished in tinted lacquer to give it that "vintage" look right off the production line. The guitar played fine and the vintage style tremolo worked as well as one can expect a vintage style tremolo to work.

Perhaps the weakest component of these instruments is the electronics. The pickups seemed to sound more like an imitation of a Strat, and lacked the great character that vintage Strats are known for. These pickups aren't bad, mind you, but many players choose to upgrade the electronics.

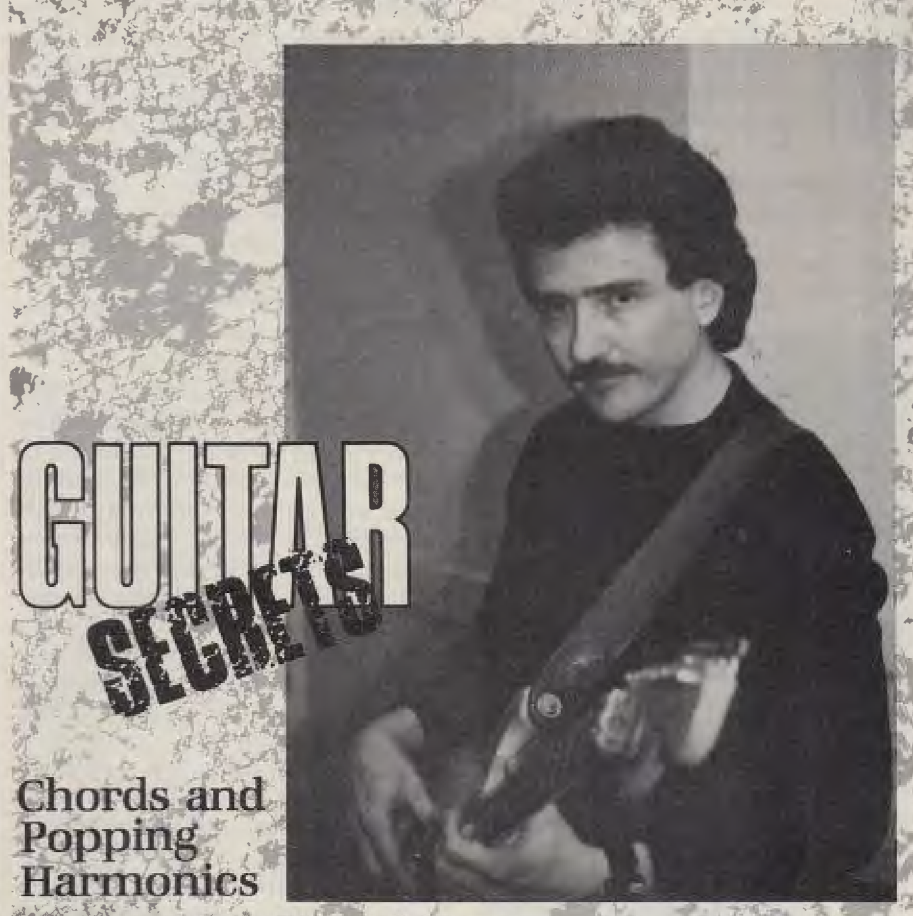
The Fernandes Strat is certainly a great buy off the rack and perfect for taking to a guitar "tailor" for some custom alterations. A five—but-for-you—4.95 rating.

GUITARS AND EFFECTS ARE RATED WITHIN THEIR OWN PRICE RANGE.

- 5 EXCELLENT
- 4 VERY GOOD
- 3 GOOD
- 2 FAIR
- 1 POOR

GUITAR would like to thank Rudy's Music in New York City for providing off the shelf instruments.

GUITAR SECRETS



Greg Bowler

Chords and Popping Harmonics

by Donald "Buck Dharma" Roeser

Donald "Buck Dharma" Roeser is a founding member of Blue Oyster Cult. He is working on his second solo album and the Cult's 13th.

There are a few ideas I'd like to share in this month's column. Let's start with some powerful rock chording ideas. Bar an A chord with your second finger on the second fret. Play this chord and its other forms with a powerful downstroke, hitting the open A string while muting the high E string. By moving this chord form around you can get a powerhouse sound. Trying moving the A formation to C on the 5th fret, then D on the 7th fret. You may recognize this same progression—A, C, D—from the Humble Pie song *I Don't Need No Doctor*.

For a sweeter sound using the same idea of one chord changing positions, try playing ¾ of an F chord leaving out the high E string. Start in the 5th fret with your first finger on the B string, your second finger on the G string 6th fret and your third finger on the D string 7th fret. Keep the A string droning. This works nicely in the A (5th), G (3rd), F (1st), C (8th) and D (10th) frets. You can include the high E string if you want. It sounds a bit jazzy with the A bass.

On the single note side, here is a technique I use for getting a harmonic in any fret on any string. I hold the pick with my thumb and first finger and lay the nail of my middle finger about an inch behind the pick and about four inches up from the bridge. Pick the string with a downstroke and lift the nail off a hair behind the pick. By using this technique you can move your pick hand backwards and forwards from the bridge toward the neck and get different harmonics. It's not like making a true harmonic where you use the meat of your finger on the string. With this technique you'll get whatever note you fret plus a harmonic on top. It's great when you want to make a couple of notes sound funky. I use this one all the time when I play live. ■

Tablature Explanation see pg. 82

OWNER OF A LONELY HEART

As recorded by Yes
(From the album 90125/Atco 90125)

Words and music by Trevor Rabin, Jon Anderson, Chris Squire and Trevor Horn

A5 B5 C5 D5 G5 D13 A4 Dsus2 D9 A C/A G/A A4 A♭13

E13 F13 F♯13 G13 G♯13 A13 A7sus4 D5 Dsus4 F E♭/F

Moderately (♩= 128)

Intro.

Drums

A5 B5 C5 D5
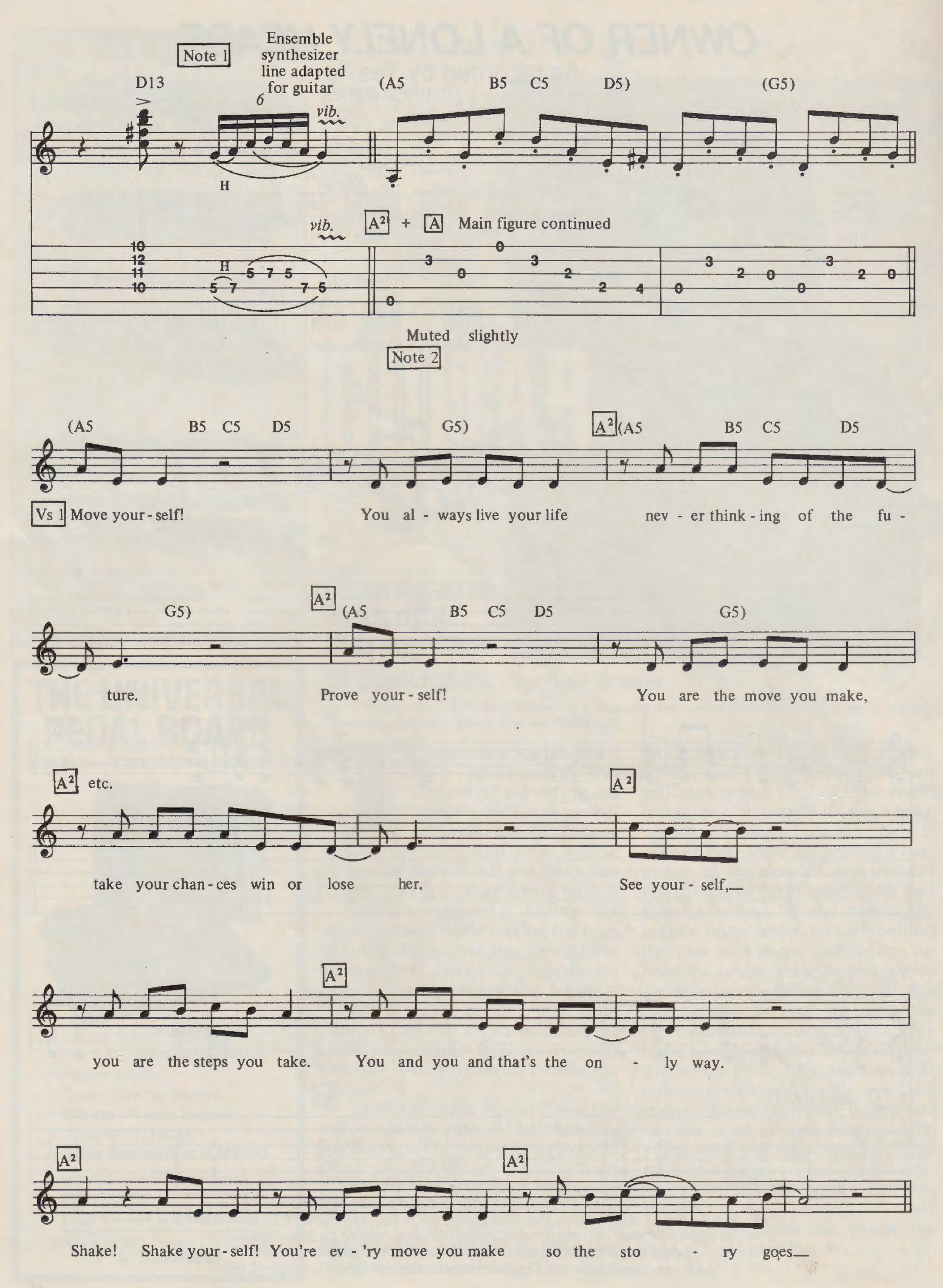
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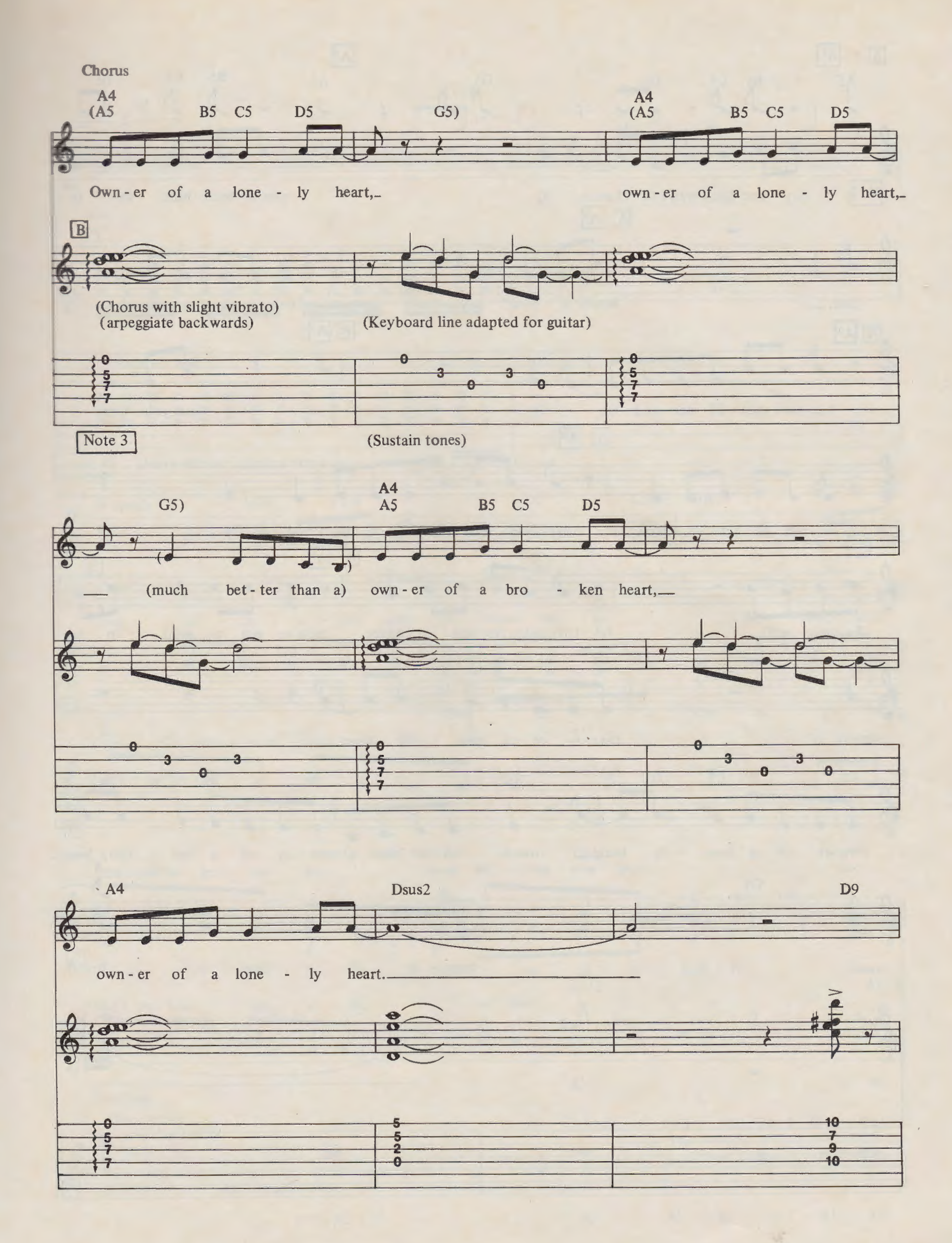
(G5)

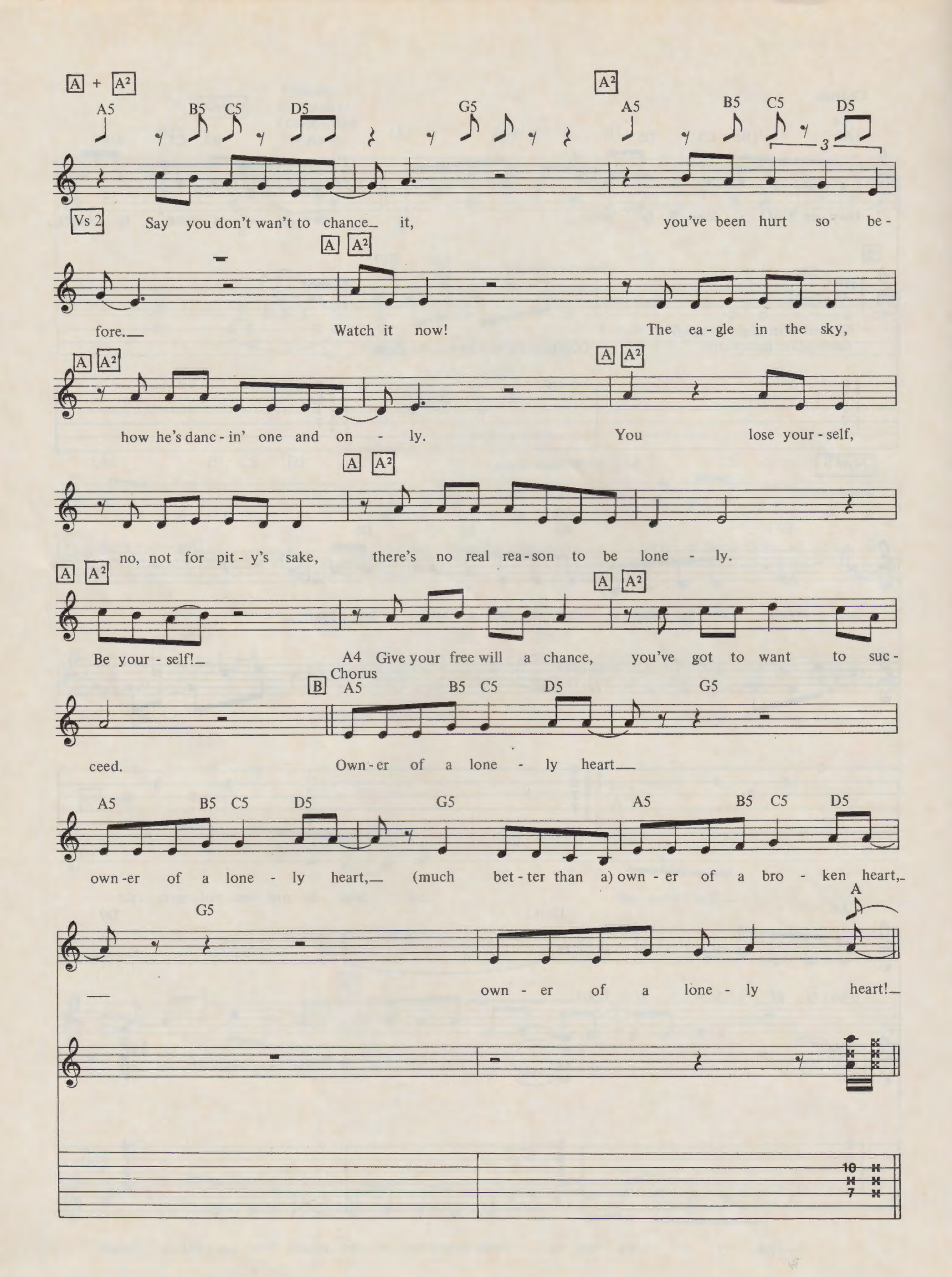
A5 B5 C5 D5 G5 A5 B5 C5 D5

A (main figure)

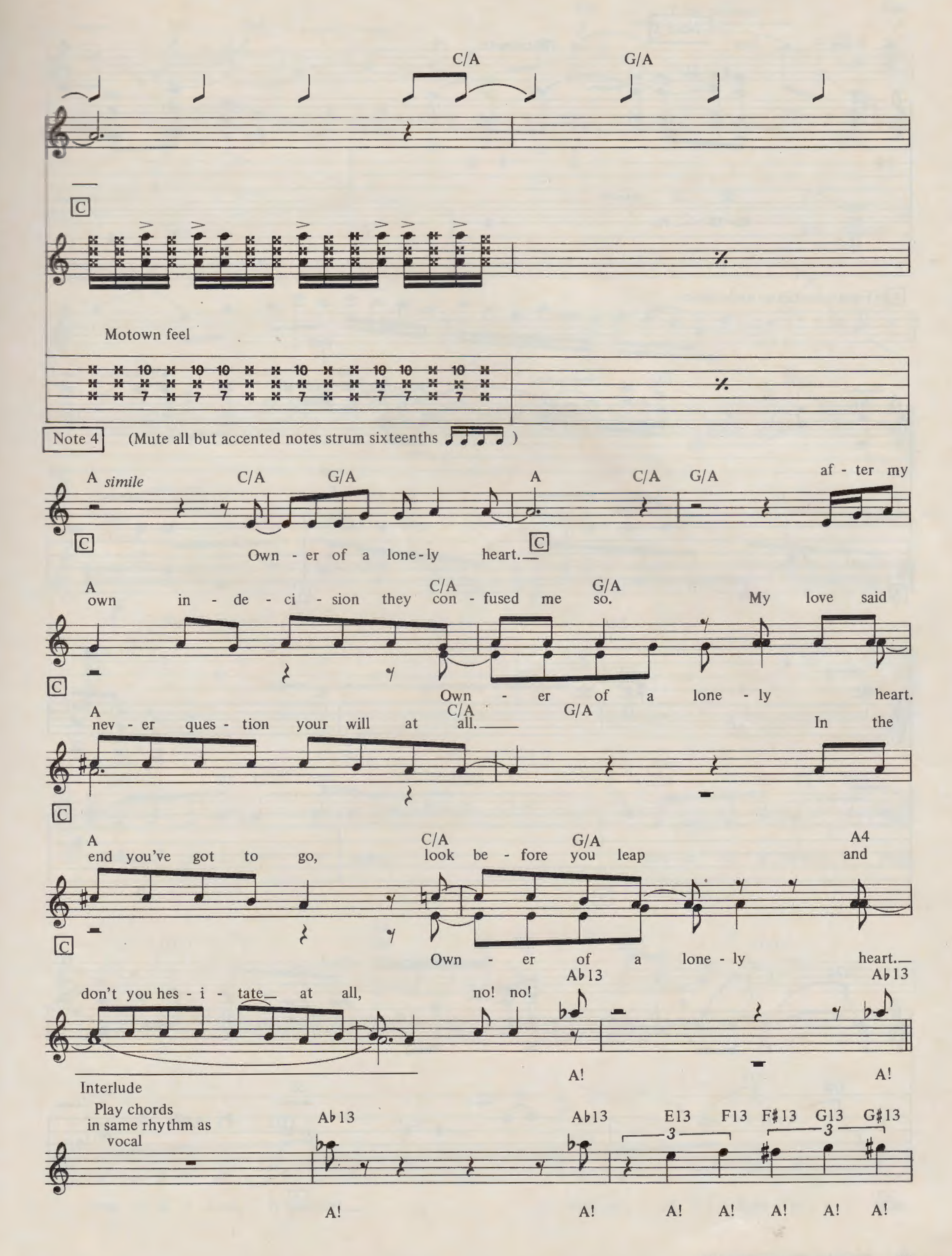
A[1]
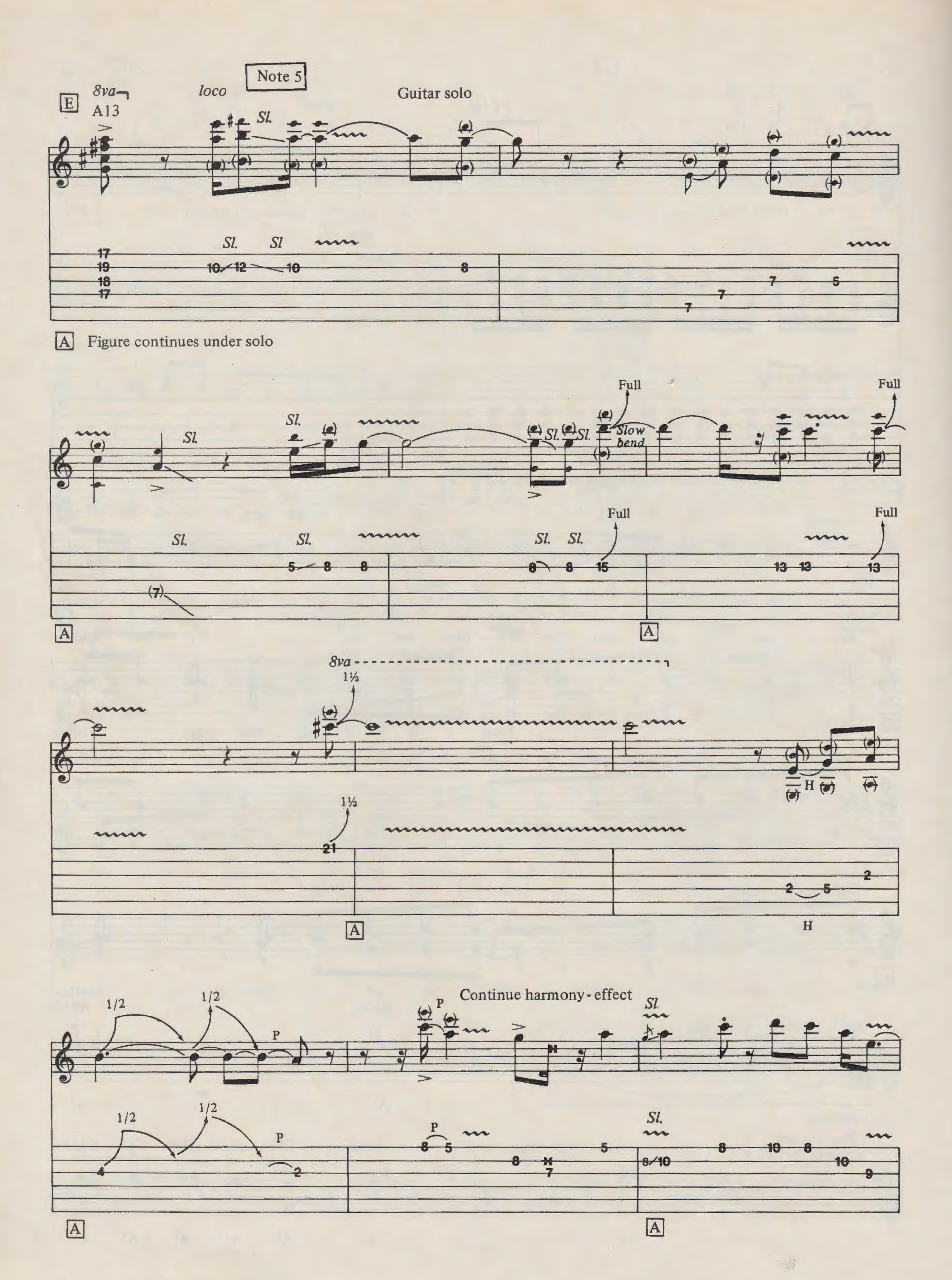

Note 1
Ensemble synthesizer line adapted for guitar
D13
6
vib.
H
(A5
B5
C5
D5)
(G5)
vib.
A2 + A Main figure continued
Muted slightly
Note 2
(A5
B5
C5
D5
G5)
A2 (A5
Vs 1 Move your-self!
You al - ways live your life
nev - er think - ing of the fu -
ture.
Prove your - self!
You are the move you make,
A2 etc.
take your chan - ces win or lose her.
See your - self,—
you are the steps you take.
You and you and that's the on - ly way.
Shake! Shake your - self! You're ev - 'ry move you make so the sto - ry goes—

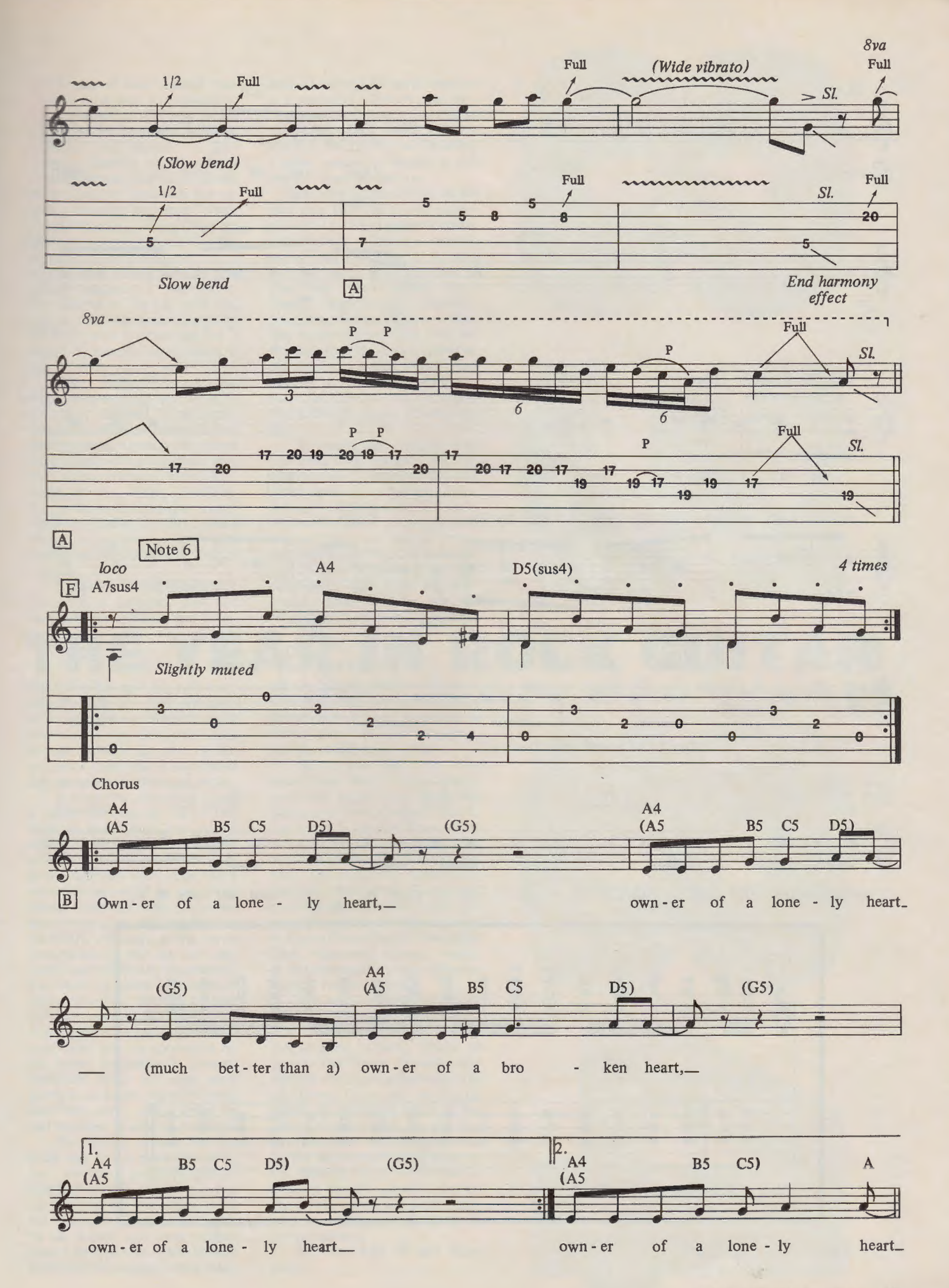

Chorus
A4
(A5
B5
C5
D5
G5)
Own - er of a lone - ly heart,
own - er of a lone - ly heart,
B
(Chorus with slight vibrato)
(arpeggiate backwards)
(Keyboard line adapted for guitar)
Note 3
(Sustain tones)
(much bet - ter than a) own - er of a bro - ken heart,
Dsus2
D9
own - er of a lone - ly heart.



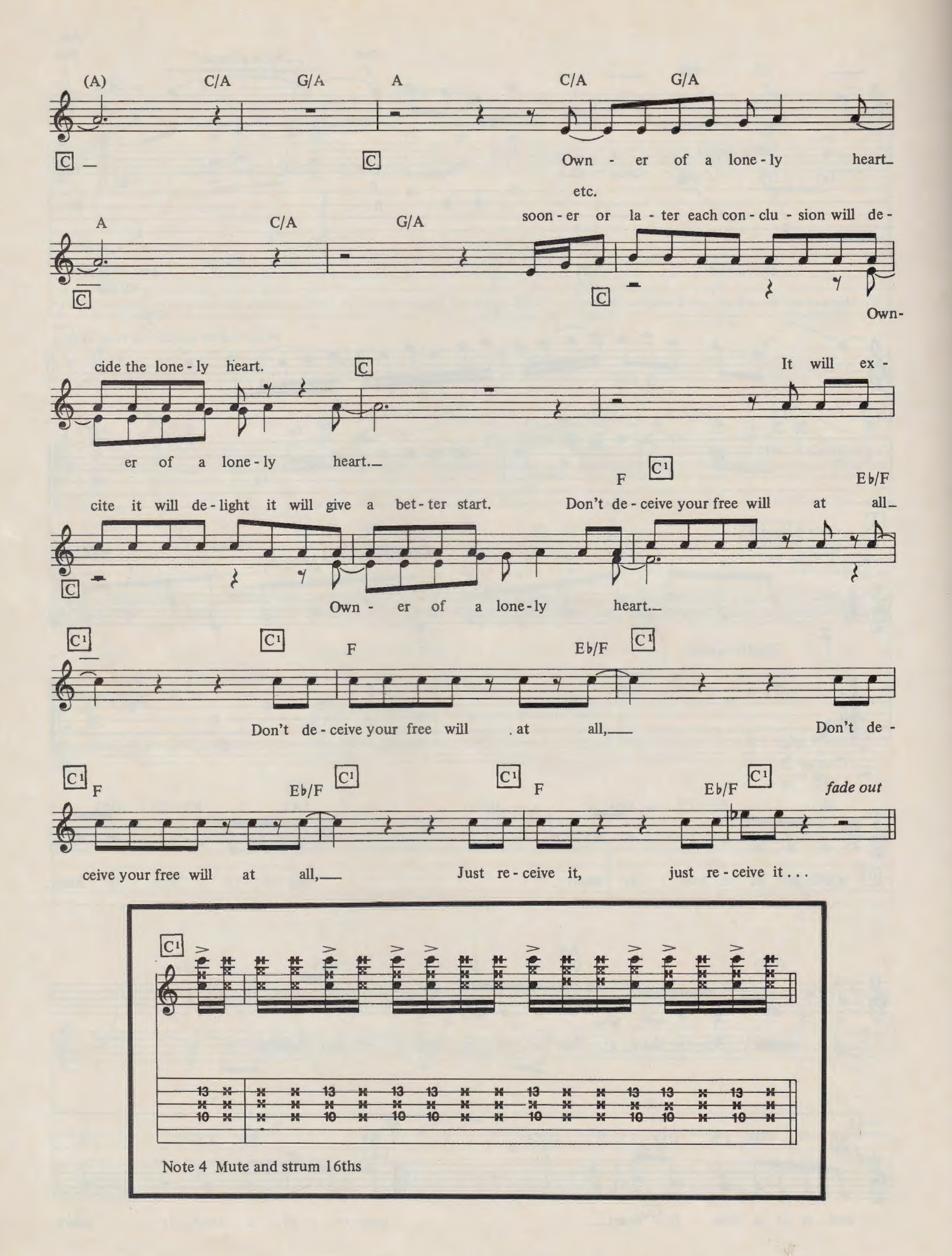
A + A2
A5 B5 C5 D5 G5
A2
A5 B5 C5 D5
Vs 2
Say you don't wan't to chance_ it,
you've been hurt so be-
A A2
fore.__
Watch it now!
The ea-gle in the sky,
A A2
how he's danc-in' one and on - ly.
A A2
You lose your-self,
A A2
no, not for pit-y's sake,
there's no real rea-son to be lone - ly.
A A2
Be your-self!__
A4 Give your free will a chance,
A A2
you've got to want to suc-
Chorus
B
A5 B5 C5 D5 G5
ceed.
Own-er of a lone - ly heart__
A5 B5 C5 D5 G5 A5 B5 C5 D5
own-er of a lone - ly heart,__ (much bet-ter than a) own - er of a bro - ken heart,_
G5
A
own - er of a lone - ly heart!_
10
7


C/A
G/A
C
Motown feel
10 10 10 7 7 7
Note 4
(Mute all but accented notes strum sixteenths)
A simile
C/A
G/A
A
C/A
G/A
af - ter my
Own - er of a lone-ly heart.
A
own in - de - ci - sion they con - fused me so.
C/A
G/A
My love said
Own - er of a lone - ly heart.
A
nev - er ques - tion your will at all.
C/A
G/A
In the
A
end you've got to go,
C/A
look be - fore you leap
G/A
A4
and
Own - er of a lone - ly heart.
don't you hes - i - tate at all,
no! no!
A♭13
A!
Interlude
Play chords in same rhythm as vocal
A♭13
E13
F13
F♯13
G13
G♯13
3
A!


E
8va
A13
loco
Note 5
Guitar solo
Sl.
Sl.
Sl
A Figure continues under solo
Sl.
Sl.
Full
Slow bend
Full
Sl.
Sl.
Sl.
Sl.
Sl.
Full
Full
A
A
8va
1½
H
1½
A
H
1/2
1/2
P
P
Continue harmony - effect
Sl.
1/2
1/2
P
P
Sl.
A
A



8va
Full
(Wide vibrato)
1/2
Full
Full
Sl.
(Slow bend)
Slow bend
End harmony effect
Note 6
loco
A7sus4
A4
D5(sus4)
4 times
Slightly muted
Chorus
A4
(A5
B5
C5
D5)
(G5)
Own - er of a lone - ly heart,
own - er of a lone - ly heart
(much bet - ter than a) own - er of a bro - ken heart,
1.
2.
A
own - er of a lone - ly heart
own - er of a lone - ly heart


(A) C/A G/A A C/A G/A
C — C Own - er of a lone - ly heart
etc.
A C/A G/A soon - er or la - ter each con - clu - sion will de -
C C Own-
cide the lone - ly heart. C It will ex -
er of a lone - ly heart.
F C1 Eb/F
cite it will de - light it will give a bet - ter start. Don't de - ceive your free will at all
C
Own - er of a lone - ly heart.
C1 C1 F Eb/F C1
Don't de - ceive your free will at all, Don't de -
C1 F Eb/F C1 C1 F Eb/F C1 fade out
ceive your free will at all, Just re - ceive it, just re - ceive it . . .
C1
Note 4 Mute and strum 16ths





In a year of soap operas, perhaps none was so poignant to the readers of **GUITAR** as the saga of the Schenker brothers, Rudolf and Michael, of Germany. Starting off 1984 on a positive note, Michael appeared in our January issue with the following revealing anecdote: "When I was 16 I said to Gaby (then his girlfriend, soon to become his wife; now they're separated), nothing is impossible. I can be the best guitarist in the world if I want to be. And she went, 'Ha ha.' And that was it. She was actually making me angry and it drove me like a rocket to practice eight hours a day. I'll show you, is what I said."

Poor brother Rudolf, we thought, stranded back there in Germany, devoted to his band, Scorpions, while Michael was preparing to crack America. Who could have imagined the turnabout, less than six months later, when Scorpions hit the States (**GUITAR,** September) with a monster Lp and *Rock You Like a Hurricane,* while Michael's tour and Lp fizzled like Hurricane Hannah off the coast of Havana.

Certainly, nothing is certain in the world of guitarists. Just ask our premier cover boy, Steve Howe. less, as he and his band went on to a gloriously platinum year, winning our Ignoble Award for guitarist of the year (The Randy Rhoads Metal Guitar Trophy) and finishing a close second to Randy in the Hall of Fame tabulations.

(Speaking of tabulations, in the past year **GUITAR's** reader/players were treated to complete guitar transcriptions [lyrics, melody, tabbed-out solos, etc] of no less than 60 songs, from the likes of Van Halen, Def Leppard, Night Ranger, Randy Rhoads, Quiet Riot, Scorpions, Michael Schenker, Kiss, Billy Squier, Motley Crue, Yes, the Pretenders, Z.Z. Top, Al DiMeola, the Beatles, Judas Priest, Iron Maiden, 38 Special, Aerosmith, Black Sabbath, Kansas, Slade and Stevie Ray Vaughan, among others).

For many that winding road was extra long this year, and not just because of February's 29 days: Tony Iommi's comeback Black Sabbath edition dropped a couple of sidemen; Slade once again had to postpone a tour due to illness (terminal stage fright in America, guys?); Kiss unmasked and nobody cared. Billy Sheehan, celebrated bassist of Talas, just got finished telling the world about his

THE YEAR IN ROCK GUITAR

by Steve Gett, Bruce Pollock & John Stix

Straddling the rock pile with Asia, Steve leaped into 1984 anticipating a cakewalk—instead the cake melted in the rain, along with Asia's lineup, tour and Lp, and by the end of the fiscal year in July, Steve was straddling nothing but rocks.

In much the same way, it was a Cinderella year for Kevin DuBrow of Quiet Riot—that nearly wound up in cinders. Something of a coup for the prognosticators on the **GUITAR** staff, Quiet Riot's incredible ascent to the top of the charts coincided with our cover story on the boys from Los Angeles (**GUITAR,** January), at the same time heralding, with our Def Leppard cover (**GUITAR,** December), the return of metal to American radio. However, DuBrow caused **GUITAR** readers no end of dismay in the months succeeding his success, both with his comments on his fellow musicians in general (**GUITAR,** May) and one good buddy in particular, Randy Rhoads (**GUITAR,** June), about whom he had intended to write an homage!

For igniting reader ire, DuBrow was only a close second to the Scottish singer/songwriter Roddy Frame, a slip of a lad of 19, who had the misfortune to tell our interviewer, Peter Gordon, that he felt Eddie Van Halen ruined *Beat It* with his solo. Eddie himself (**GUITAR,** May) couldn't have cared hot new guitarist, Mitch Perry, when Mitch split. Sammy Hagar and Neal Schon had a band for about a month; after their album together, nobody called for an encore.

But no one was more frustrated than Gary Moore. Despite continued kudos from peers like Collen and Clark, Cavazo, Jake E. Lee and Y & T's Joey Alves, Gary remained an obscure figure on the scene, even with a new album and tour. The crowning humiliation, perhaps, was when Gary went down to defeat at the hands (or was it kneecaps) of Angus Young, in Round One of Guitar Wars (**GUITAR,** February), Young's victory, in fact, representing the highwater mark of his entire year!

And while we're on the subject of Guitar Wars (and Bass Wars), it is somewhat mystifying to note the amazing drawing power of players like Randy Rhoads, Jimi Hendrix and (among the living, sort of) Jimmy Page and John Paul Jones. Is everyone stuck in the 70s or what? It's just like the flap over baseball's All-Star game vote by the fans—reputations linger in the memory much longer than a player's current capacity to produce. Aren't there any worthy contenders among today's crop of string-bashers?

Oh well, wait till next fiscal year.



PROGRESSIVE POWER



Greg Bowler

RUSH

Following the release of their 1982 **Signals** Lp and a subsequent world tour, Rush locked themselves away during the latter half of last year in order to start work on another album. In November they played five sellout shows at New York's Radio City Music Hall, which allowed them to rehearse some of the new material on stage, but then it was back to the studios.

Finally, by late spring of this year, Rush emerged from their protracted period of hibernation with **Grace Under Pressure.** As always, it displayed the band's constant desire to experiment with new sounds and to break fresh musical territories. The overall instrumentation was far better balanced than it had been on **Signals,** with Alex Lifeson's guitar standing more up-front.

According to bassist/vocalist/keysman Geddy Lee: "When you reach the stage of being a successful band, there's more and more pressure to stay the same and that is very dangerous. It leads to complacency and pretty soon you end up churning out the same stuff album after album. We've always been a fairly experimental band and part of the reason we'll continue to be that way is because of the fear of becoming boring old farts!"

During their 15-year history, Rush have amassed a tremendous following and when **Grace Under Pressure** was released it rapidly turned platinum. The band returned to the road in May '84 and have since been working their way across the nation. Maintaining success in this business is by no means an easy task, but Rush seem to have little difficulty doing so.

"It wasn't until a few years ago that I made any effort to learn the language of what I was doing. I think when you work in a band with the same people for many years, you don't really have to know the language of it because you invent your own language. But a few years ago I started working with other people and I realized that when you know the language of music it's a lot easier to get to a given point. I'm still very slow at it. I can't really read, but I can figure my way around pretty well."

Joe Bangay/Pix Int'l

THE POLICE

With the release of their chart-topping **Synchronicity** album and an extensive three-leg American tour that saw them packing major arenas wherever they went, The Police have proved that they are still very much a force with which to be reckoned. According to guitarist Andy Summers: "Before **Synchronicity** came out, the big thing seemed to be whether we'd split up or not. But we definitely confirmed that we hadn't and that we were back to do business."

When the **Synchronicity** world tour finally ended last spring, Sting, Andy and drummer Stewart Copeland each went their separate ways and have since spent their time working on various solo projects.

But when Andy showed up at a recent record company party in New York, he revealed that the band will be reuniting at the end of the year to mix tapes for an upcoming live Lp. He also hinted that when the record hits the stores, the trio will probably be going back on the road.

While the three band members like to involve themselves in outside projects (watch out for Sting's appearance in the sci-fi movie ***Dune*** and Andy's second recording with Robert Fripp), they clearly still view The Police as the best vehicle for their talents. As Andy concludes: "I think any of us would be very lucky if we did something on our own outside the group that ever matched this kind of success."





Dave Plastik

YES

In a business where attention tends to be directed more towards the arrival of new talent, as opposed to the re-emergence of previously established artists, it's something of a musical miracle that Yes has managed to bounce back with such strong impact. During the 70s, this British techno-rock band achieved incredible worldwide success, but by the end of the decade they had begun to fade from the limelight. Indeed, when their 1980 **Drama** Lp was released, which featured ex-Buggles men Geoff Downes and Trevor Horn in the line-up, even the most dedicated Yes fans realized that the end was fast approaching.

However, with the injection of the multi-talented Trevor Rabin and the re-enlistment of vocalist Jon Anderson, Yes sprang back from the dead with their top-selling **90125** album. The band's new lease on life also owed a tremendous amount to Trevor Horn's upbeat production techniques, which even allowed the group to enjoy success on the dance charts with the 12-inch re-mix of their #1 *Owner of a Lonely Heart* single.

When Yes set off on an American tour earlier this year, they drew strong crowds and then returned for a highly successful second leg last summer. Against all odds, Yes made a strong comeback, but one can't help wondering whether they will be able to sustain the momentum over a long period. As Asia would say—only time will tell!

METAL MONSTERS

DEF LEPPARD

During the heavy metal explosion that took Britain by storm in 1979, a young Sheffield band bearing the curious monicker Def Leppard was instantly hailed as the leaders of the "new wave of British heavy metal." Despite endless rave reviews in the press, few could have predicted that four years later the group would become mega-stars and achieve multiplatinum status in the United States. However, that's exactly what happened with Leppard in 1983, as they blistered their way through American concert halls, unleashing their wildfire brand of "A.O.R." ("arson-orientated rock").

With a string of hits like *Photograph, Rock of Ages* and *Foolin'*, **Pyromania** became one of the year's top selling albums. However, since they left the U.S. at the end of last summer, things have remained fairly quiet on the Leppard front. What have they been up to? Well, they celebrated the end of 1983 with British and European tours, before kicking off the new year with a series of Japanese dates. A good deal of their time has since been spent preparing for their next studio release, which will be produced by Jim Steinman. The record will give guitarists Phil Collen and Steve Clark their first opportunity to work on the music together, since Collen only joined the band in time to lay down solos on **Pyromania.**

Says Clark: "Phil really gave us a kick up the arse. We immediately got on well as guitarists and are always coming up with riffs together."

It will also be interesting to see if Leppard will be affected by the absence of "Mutt" Lange, whose top-notch production and contribution to the songwriting was a key factor in the success of **Pyromania.** The new album isn't scheduled for release until 1985, and in the meantime, PolyGram has attempted to satisfy the hungry appetites of the fans by reissuing the **High'n'Dry** Lp, with the added bonus of a re-mixed version of *Bringin' on the Heartbreak* and the previously unreleased *Me & My Wine.*

STEVE CLARK: "What I tend to do is experiment with harmony and chords, rather than sitting down and practicing a lead break. *Photograph* was a good example of using harmony chords in the beginning of a song. So many people ask me how to play the beginning, because they think it's one guitar. If you listen closely it's two guitars playing different inversions of an E." (GUITAR, December)



Ross Marino

Ross Marino



QUIET RIOT

When Quiet Riot's **Metal Health** album surfaced in March 1983, lead singer Kevin DuBrow had never left his native state of California. However, over the enusing year, he spent most of his time living out of a suitcase, as the band played endless concerts in support of the record. "We did something like 200 shows in 10 months," claims DuBrow. "We took every date that was thrown our way, which I certainly don't regret, because look at what we got."

What Quiet Riot achieved was the rare triumph of hitting the #1 slot on the U.S. charts with an album that eventually sold a staggering four million copies. Highlighted by a rebel-rousing rendition of the Slade classic, *"Cum on Feel the Noize"* (which single-handedly revived the great British group), **Metal Health** boasted a choice array of solid hard rock anthems and it was little wonder that Stateside heavy metal addicts welcomed Quiet Riot with open arms.

After paying their dues as an opening act for rockers like ZZ Top, Scorpions, Black Sabbath, Iron Maiden and Judas Priest, by the beginning of 1984, Quiet Riot were finally in a position to headline their own shows in both Britain and America. Upon completion of the **Metal Health** tour, they went in to record a new album at producer Spencer Proffer's studio in Los Angeles. The end result was the **Condition Critical** Lp, featuring a second Slade cover—this time *Mama Weer All Crazee Now*. Once again, it heralded some fluent guitar work from Carlos Cavazo, who cleverly manages to blend a hard rock edge with classical overtones.

An American tour kicked off in September and, at this juncture, there's just no stopping Quiet Riot.

CARLOS CAVAZO: "I don't study with a teacher, but I always practice classical guitar. It gets hard on the road. I take a cheap classical guitar along with me. Our tour manager picks it up to play *Last Train to Clarksville.* I rarely practice the electric guitar, only when I'm warming up for a show. But practicing the classical guitar is a great way to improve my overall playing."

(GUITAR, December)

Ross Marino



MOTLEY CRUE

In the year that has passed since Motley Crue released their second Elektra album, **Shout at the Devil,** the L.A. glam rockers have firmly established themselves as one of America's top heavy metal attractions. Coinciding with the Lp's fall '83 release, the band embarked on a series of gigs in Oklahoma, Texas and on the West Coast. Playing mid-size venues, they drew respectable crowds, but the real turning point came at the start of the new year, when they were invited to open for Ozzy Osbourne on the Madman's Stateside **Bark at the Moon** tour.

Giving the former Black Sabbath singer a good run for his money, it wasn't long before Motley Crue were able to branch out and headline their own tour. With an abundance of catchy metal tunes, together with their striking image and cleverly marketed videos for *Looks That Kill* and *Too Young to Fall in Love,* **Shout at the Devil** soon hit double platinum.

"I feel like a million dollars," bandleader Nikki Sixx told **GUITAR** earlier this year. "You can't predict things like this. You can work at it and dream about it, but you never know it's going to happen until it does."

Sixx and his live wire accomplices may not exactly be virtuoso musicians, but they do function extremely well as a band and definitely have a good deal of staying power. After taking America by storm for much of '84, Motley Crue headed across the Atlantic for their first European tour, which included an appearance at the prestigious Castle Donnington festival in Britain. Crue's current plans are to release their third album in early 1985.

Nikki Sixx: "I practice at least two hours a day. I never used to, but because I want to see the band grow, I want to progress so that we can write better songs and have a deeper, richer rhythm sound."

(GUITAR, August)

Mick Mars: "I've tried twin guitars before and have also worked with keyboard players, but they all try to be too dominant in a band. I've thought to myself, 'I'm not a wimpy guitar player,' and so instead of having someone get in my way I prefer to do all the parts myself. Nikki is able to cover the rhythm end pretty well, so there's no problem when I do solos."

(GUITAR, August)

SCORPIONS

After persistent attempts to crack America over the years, Scorpions finally achieved that goal as they blitzed their way through U.S. concert halls in support of their **Love at First Sting** album. When **GUITAR** caught up with them midway through the tour, lead vocalist Klaus Meine enthused: "1984 has been a fantastic year for Scorpions. Our album went platinum in less than two months; this is the biggest tour we've done over here and we've been going down well every night. The great thing is that we're hitting all the major venues. Attendance has been amazing everywhere we've gone."

Love at First Sting comprised a powerful selection of hot rocking tunes, including *Big City Night*, *Coming Home* and the hit single, *Rock You Like a Hurricane*. What's more, Scorpions proved themselves to be one of the most exciting metal acts on the scene. In the guitar stakes, Matthias Jabs showed us that he was more than just an Eddie Van Halen/Michael Schenker carbon copy and definitely emerged as one of the most versatile players around.

The Teutonic rock machine is expected to continue their global onslaught until the end of the year, at which point they'll be taking a short break before going into the studios to mix a live Lp. The latter is expected to surface next April.



Ross Marino

THE ARMS BENEFIT

Reviewed by John Stix

For the best of reasons, helping a friend in need, the old line royalty of British blues banded together for a unique series of concerts last winter. The A.R.M.S. (Action Research into Multiple Sclerosis) Benefit Concerts saw the three crown princes of guitar—Eric Clapton, Jeff Beck and Jimmy Page—alone together on stage for the first time. There were equally star-studded rhythm sections that included drummers Charlie Watts and Kenny Jones, bassists Bill Wyman and Fernando Saunders; Ian Stewart and Jan Hammer on keys, Ray Cooper on percussion and Joe Cocker and Paul Rogers for pipes. There was also Ronnie Lane, the recipient of all this good will and music.

The music. Clapton began with a perfunctory set. Congenial and happy to be there, he was only mildly involved with another performance of his standards. He shone most brightly in the role of backup guitarist, behind a spirited performance by Joe Cocker. The Cocker/Clapton attack on *You Are So Beautiful* was one of the musical highlights of the evening.

Jeff Beck and his band of Saunders, Hammer and drummer Simon Phillips put in a ripping instrumental set, reaffirming Beck's place at the head of the table. Whether it was pulling out the blues or the kitchen sink, Beck did it with finesse, spunk and class. Again, the showstopper was a vocal ballad, this time with Andy Fairweather Low and a gut bucket rendition of *People Get Ready*.

Paul Rogers' short performance spotlighted his first recorded solo effort and neither the record nor this appearance



found much favor with the audience. In all fairness, the crowd was tense with anticipation for the first performance on an American stage by Jimmy Page in over six years.

Page was greeted with wild applause, the audience clearly thrilled to see an old friend back in the saddle. However his mostly aimless instrumental doodlings, (mainly taken from the soundtrack to **Death Wish II**) were a rough ride. An instrumental version of *Stairway to Heaven* was applauded more with reverence than admiration. Not so for *Layla*, where Beck, Clapton and Page, joined by Ron Wood and the whole company, dug in musically as well in spirit. *With a Little Help from My Friends* was a rousing finale. Ronnie Lane's version of *Goodnight Irene* served as a reminder for why all these musicians had banded together.

It was an exceptional evening for picture taking and musically better than we had a right to expect for a one-off concert. Beck was clearly the guitar hero of the evening, both by virtue of his performance and by default. More importantly, it paved the way for Jeff to come out from behind his car collection and jump on the six-string wagon for the rest of the year. Clapton took his sideman role seriously with Roger Waters and fired up both the ex-Floyd's album and concert tour before finishing his second album for Warners, **Back Trackin'**, this time produced by Phil Collins. Jimmy Page sank back into obscurity, holding out the promise that we won't have to wait another six years for a cameo performance (hopefully a more coherent one).



Ross Marino

Bob Leafe

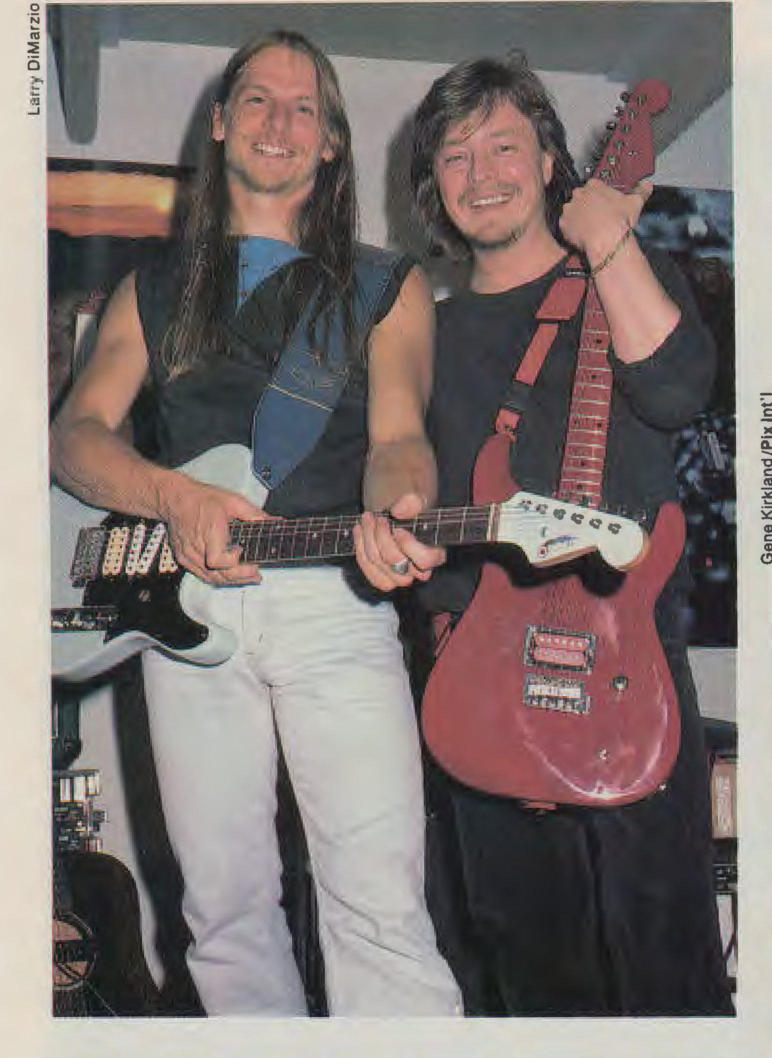
STEVE MORSE

Open Ears columnist **Steve Morse** had a banner year in the polls, on the road and in the studio. For the second consecutive year he was voted as the best overall guitarist by the readers of Guitar Player Magazine. Beyond touring with his own Steve Morse Band, he joined Al DiMeola, John McLaughlin and Paco DeLucia on a worldwide acoustic tour. Steve also shared European stages with David Lindley and Richard Thompson. Throughout the year he jammed with the likes of Steve Howe, Rick Derringer, Alan Holdsworth and Albert Lee. Topping off his first year with **GUITAR** Magazine, he released the first album by the Steve Morse Band on Elektra/Musician and Cherry Lane Music will soon release a transcribed book of his music.

RICK DERRINGER

Rick Derringer, the founder of **GUITAR** Magazine's Guitar Secrets column, had a busy year. First he finished up his own Guitar method book, called, oddly enough, ***Secrets,*** for Columbia Pictures Publications, and then dove into the studio, as his **DNA** album with Carmine Appice hit the streets. He polished off his own **Good Dirty Fun** for Jem Records, and produced **"Weird" Al Yankovic**'s platinum selling **3-D** album, taking the solo on the hit, *Eat It.* Other Derringer solos appeared on Bonnie Tyler's *Total Eclipse of the Heart,* Air Supply's *Making Love Out of Nothing at All* and the Kiss tune *Exciter,* from **Lick It Up.** Other big hits for Derringer this year have been his Stealth Guitar for B.C. Rich, his Signature pickup for DiMarzio and a Sony Video Lp entitled the ***Rick Derringer Rock Spectacular.***

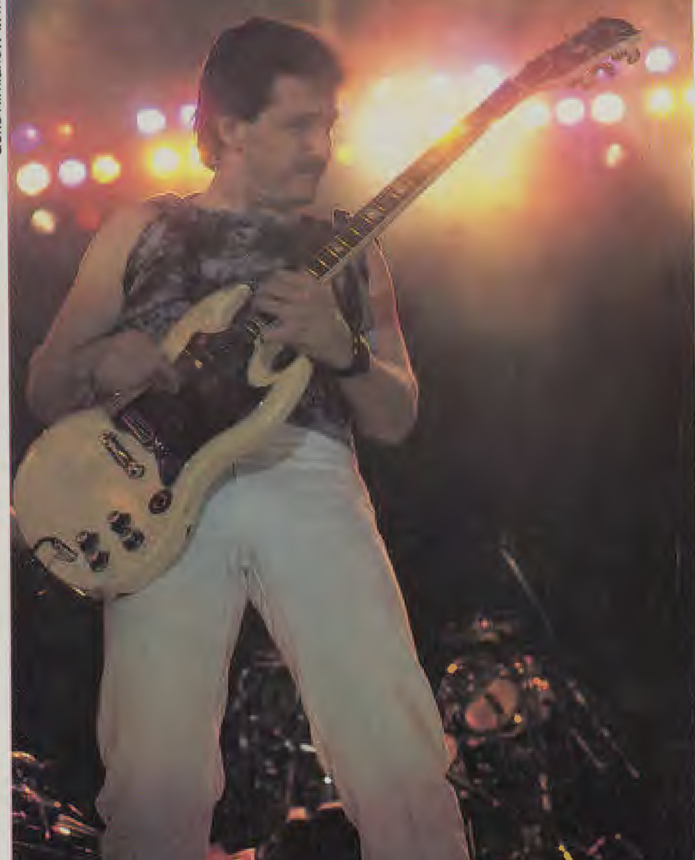
Larry DiMarzio



DONALD "BUCK DHARMA" ROESER

Our Cult fans were certainly happy to see BOC string master **Donald 'Buck Dharma' Roeser** sitting in on the Guitar Secrets Column. BD spent a good part of the year on the road in support of the Cult's 12th album, **The Revolution by Night.** He's currently working on his second solo album, which should be out in the beginning of '85. We can expect the 13th Cult album soon after.

Gene Kirkland/Pix Int'l

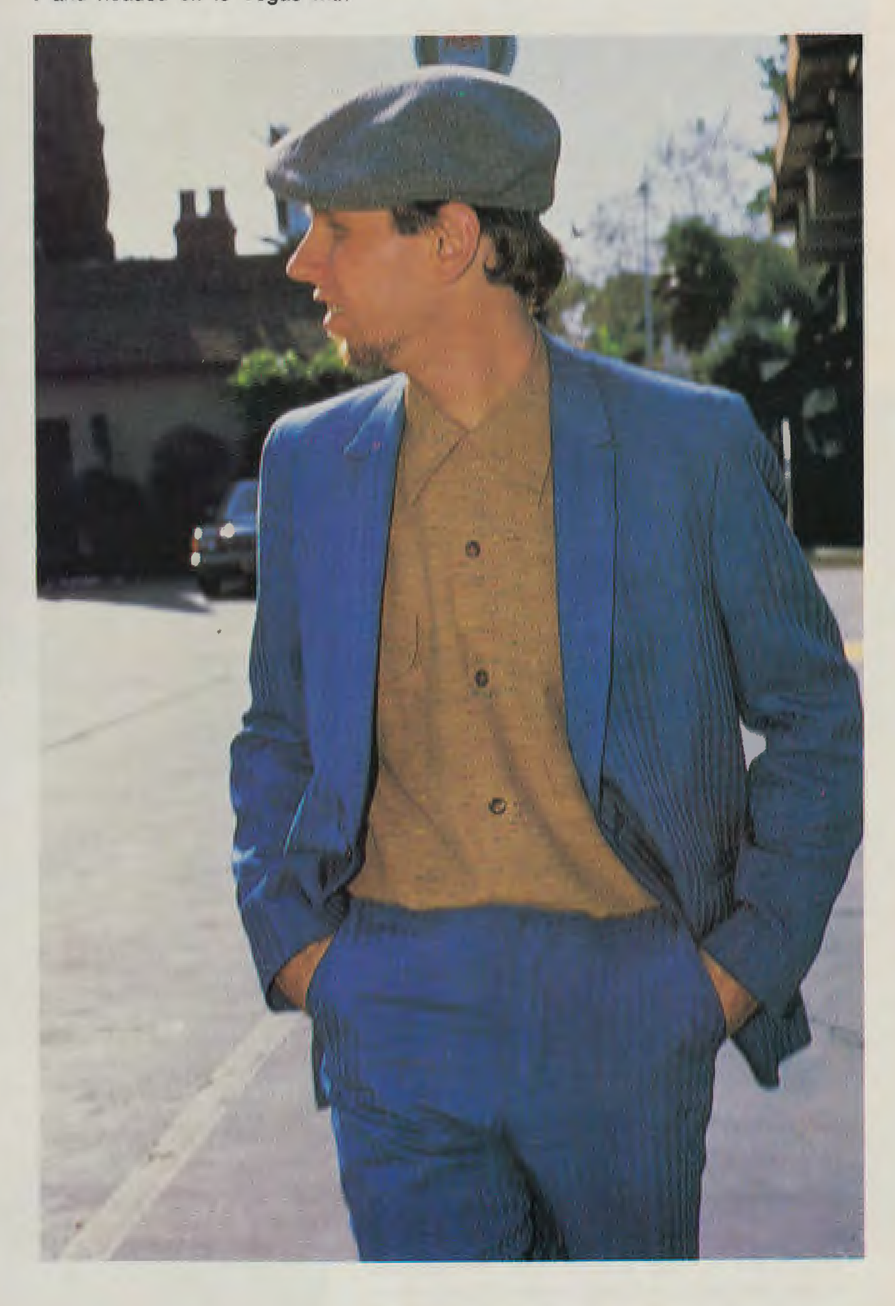


GUITAR'S PRACTICING MUSICIANS

TOM "T-BONE" WOLK

TOM "T-BONE" WOLK put in a lot of miles this last year. After coming off the road from 110 dates with Hall & Oates, he hit the bar band scene with a group of friends called Domino. He recorded *Say It Isn't So* and *Adult Education* for **Rock and Soul Pt. 1** and headed off to Vegas with his dad. He got married and soon headed out for the H20 world tour, which included concerts in Thailand, Japan, Sweden, France, England, Australia and Hawaii. Last summer he got the rhythm tracks in order for **Big Bam Boom** which he co-produced. Now he's back on the road again!





ELLIOTT RANDALL

ELLIOTT RANDALL's versatility as a technician, teacher and interviewer has found him all over **GUITAR** magazine from the beginning. He's done Plugging In, Guitar Secrets, and soon you'll be reading his interview with Adrian Belew! His own work as one of New York's first-call sessionmen has found him working this past year with artists from Peter Wolf to Deneice Williams. He even did a stint on ***The David Letterman Show***, and spent a month in Equador as a sound engineer!

DOWN AND DIRTY

"The Dumble amp was real cool, but I made a mistake when I had Howard build it with the knobs on top. I didn't realize that would make the chassis upside down. He usually builds it with the tubes sticking up. If I leave mine on very long now it gets hot. One of the things that blew me away about the first one I used was that it never even got hot and we'd run it all day long on ten. But 'Genius' over here had him build the new one upside down."

(GUITAR, August)

STEVIE RAY VAUGHAN

That was perhaps Stevie Ray Vaughan's only serious mistake all year, as the Texas-born blues guitarist leaped from the obscure security of playing guitar for David Bowie (quick, who was his replacement? See **GUITAR,** November) to take his chances with his Hendrix-influenced sonic blues sound in the Van Halenized 80s. Though **Texas Flood** and the mighty followup, **Couldn't Stand the Weather,** generated more than their share of heat and huzzahs, the expected hordes of white blues hopefuls riding Stevie's wave, never made it to shore, leaving Stevie alone all year to reap the benefits and heap the rewards. The threat of a blues renaissance remains, then, at least an era away.

Ebet Roberts




Joseph Stevens

Z Z TOP

"Nothing makes me happier than the topic of ZZ Top," enthused Ted Nugent in a recent interview with **GUITAR.** "They reached a high point in the mid-70s, then went into a semi-low period and last year came back with the biggest album of their career. They've not made one inch of compromise and their success has all been within the confines of that great ZZ power blues."

In a nutshell, Nugent has perfectly documented the recent triumphs of the hottest rock export from the Lone Star state. 13 years after their debut Lp surfaced, ZZ Top reached an all-time high with their 1983 **Eliminator** album, which finally enabled them to gain recognition on a large scale. Furthermore, Billy Gibbons received the long overdue acclaim for his unique axe style, which proves that you don't have to play a million notes a minute to make your point.

With chart smashes like *Gimme All Your Lovin'*, *Sharp Dressed Man* and *Legs*, ZZ's biting blues sound became a hot commodity during the past 12 months. In fact, **Eliminator** was still a Top 10 album a year after its release.

Aside from the Lp and a glut of road work, ZZ Top also took advantage of the video boom to display their dry sense of humor and penchant for fast cars and leggy, buxom lasses. While there's no news of a follow-up to **Eliminator,** one can be sure that ZZ won't be giving up just yet and that there's still plenty of life in these sharp-shooting rock-'n'-roll cowboys.

Like Queen's Brian May, who plays with an old British sixpenny piece, Billy favors a quarter as a pick. "Last night at the concert some guy wanted me to give him a quarter. I said, 'Oh, you must know me as a guitarist.' And he replied, 'No, I want a cup of coffee.' "

(GUITAR, January)

AVANT GUARDIANS


Ebet Roberts

THE EDGE

With rock that's as hard as anyone's, and a social conscience on a par with the Clash, U2 emerged from Northern Ireland this year with their third album, **War** and the live **Under A Blood Red Sky,** galvanizing an idealistic regiment of guitar soldiers with the searing sounds of Dave Evans' (The Edge) guitar. It was a fervent call to emotional and political commitment that found many adherents, in theory at least. In practice, fiscal 83–84 brought little actual changes in the status quo.

STEVE STEVENS

Had it not been for the crisp and authentic guitar lines of Steve Stevens, punker Billy Idol might still be back there singing Elvis Presley songs in the nude in an elevator in a Cleveland hotel. It was the able guitarist's sizzling backup on songs like *Rebel Yell, White Wedding* and *Eyes Without a Face* that gave Idol the credibility he needed to win the hard-rocking audience with a fresh touch of solid angry music.

Neil Zlozower

YNGWIE MALMSTEEN

Cocky, bold and completely sure of himself, 19-year-old Yngwie Malmsteen left his native Sweden to become a guitar hero. In less than a year he is well on his way. Ordained by both the fan and the press as the next thing since Eddie V, Yngwie has a band, Alcatrazz, a recording contract with an independent label, Rockshire, and a spot on a national tour, stealing the fire from Ted Nugent. Through a novel marketing campaign which will give him four albums out in one year, Malmsteen's stylistic melding of DiMeola meets Blackmore and Bach has splashed upon the metal scene, turning all heads in its wake.

Ross Marino



ADRIAN BELEW

The Wendy Carlos, or is it the Walter Carlos (or is it the Anna Maria Alberghetti) award for sonic seasonings goes to Adrian Belew for producing the call of the wild on a Stratocaster. In this year of kudos for technical prowess and adventure, Belew startles us with pure sound. As a solo artist on **Twang Bar King** or with King Crimson on **Three of a Perfect Pair,** Adrian Belew commands our attention by producing the most natural of sounds and noises by the most electric of means. As Elliott Randall said in the Sept. issue of **GUITAR,** "Here is a guy who is really into sound. He's also an incredible technician, but he bypassed the technical part of it in search of the lost chord."



Dave Plastik

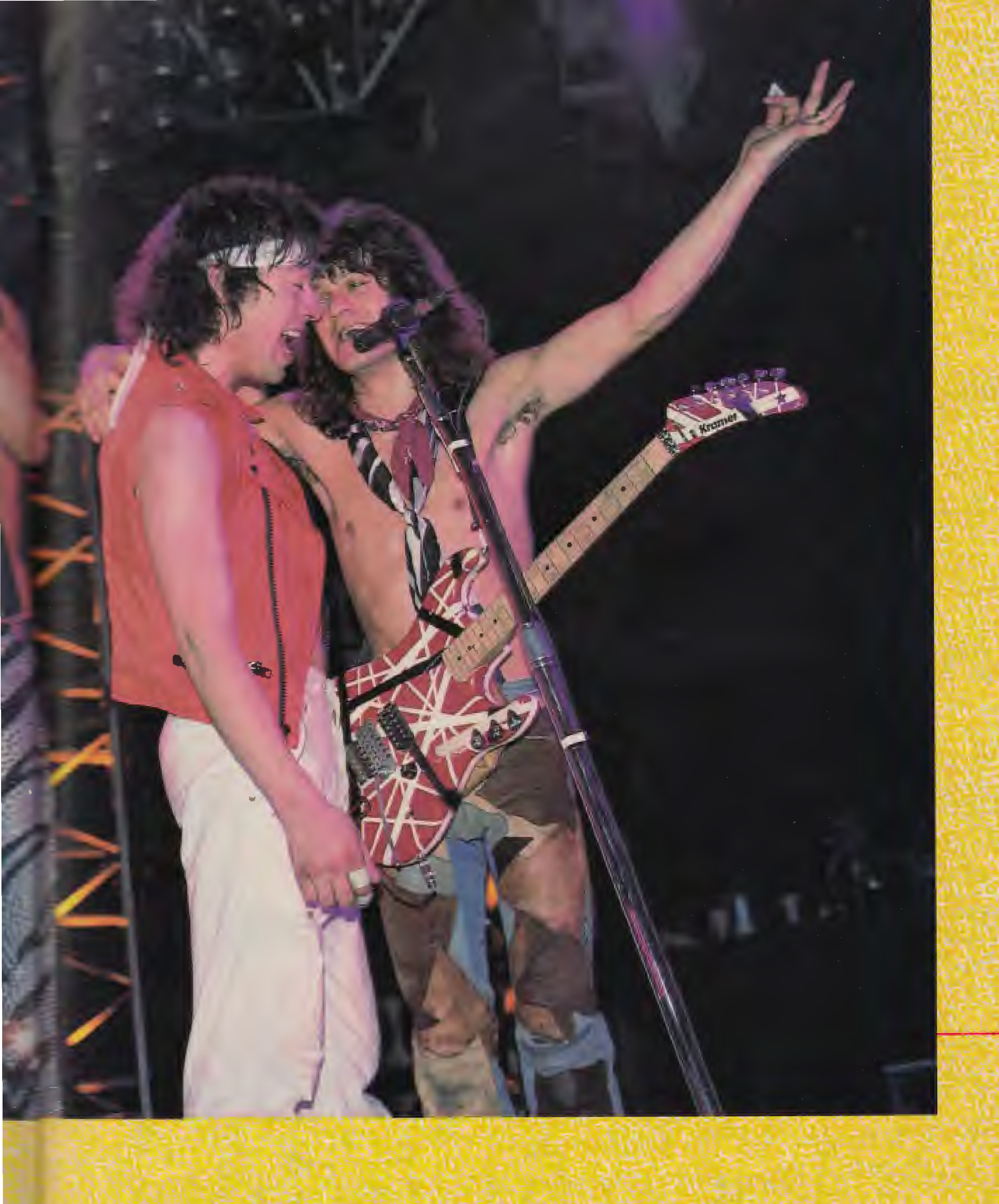

Neil Zlozower
Ross Marino

THE MIGHTY

"I can listen to the whole album without any vocals on it at all, and get off on it. I don't look at music as accompanying anything. Beethoven didn't write lyrics. To me the music has to hold up on its own even if it's a vocal song. I hope Dave doesn't hate me for this, but I am not the type of person who gets off on singing. It's always been that way."
(GUITAR, May)

VAN HALEN

Eddie Van Halen and company kicked off 1984 with their first number one single, *Jump* . . . and as Van Halen fans would want it, nary a wedding band in America would touch it—their tuxedo-clad guitarists were still having trouble mastering Eddie's solo in *Beat It*. On Van Halen's 1984 tour, Eddie introduced his newest idea, playing the guitar like a piano! **GUITAR**'s Ignoble champ (**GUITAR**, May) also scored a movie for his wife, Valerie (also an Ignoble winner in May), ***The Seduction of Gina***, and completed work on the soundtrack for Cameron Crowe's sequel to ***Fast Times at Ridgemont High***, entitled ***The Wild Life***. As the tour (and the fiscal year) grinds to a close, we can look forward to Eddie's rumored solo album and keep our fingers busy learning *Panama*, in this issue of **GUITAR**.


Kramer

Tablature Explanation see pg. 82

Tune to E♭
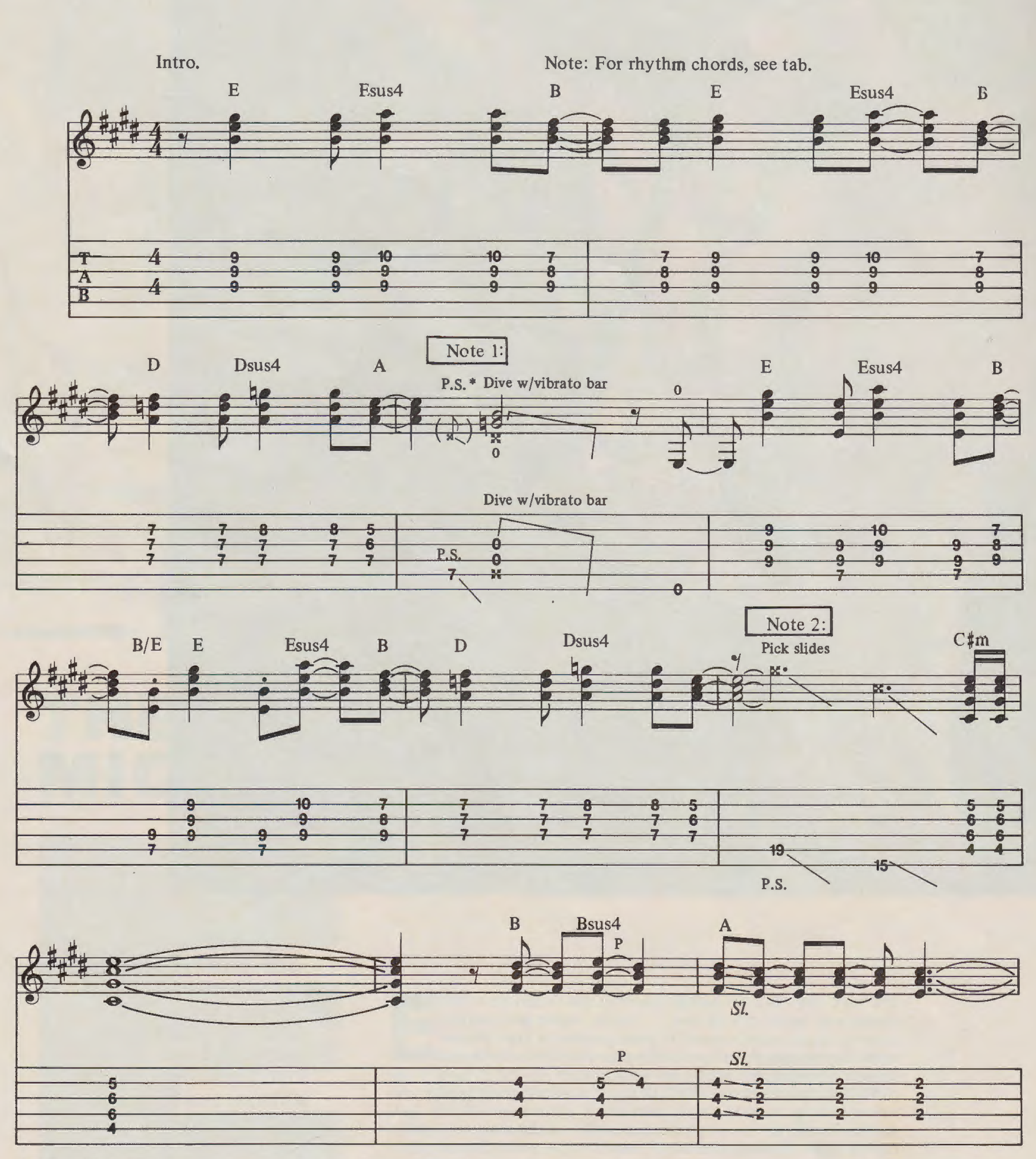
⑥ = E♭
⑤ = A♭
④ = D♭
③ = G♭
② = B♭
① = E♭

PANAMA
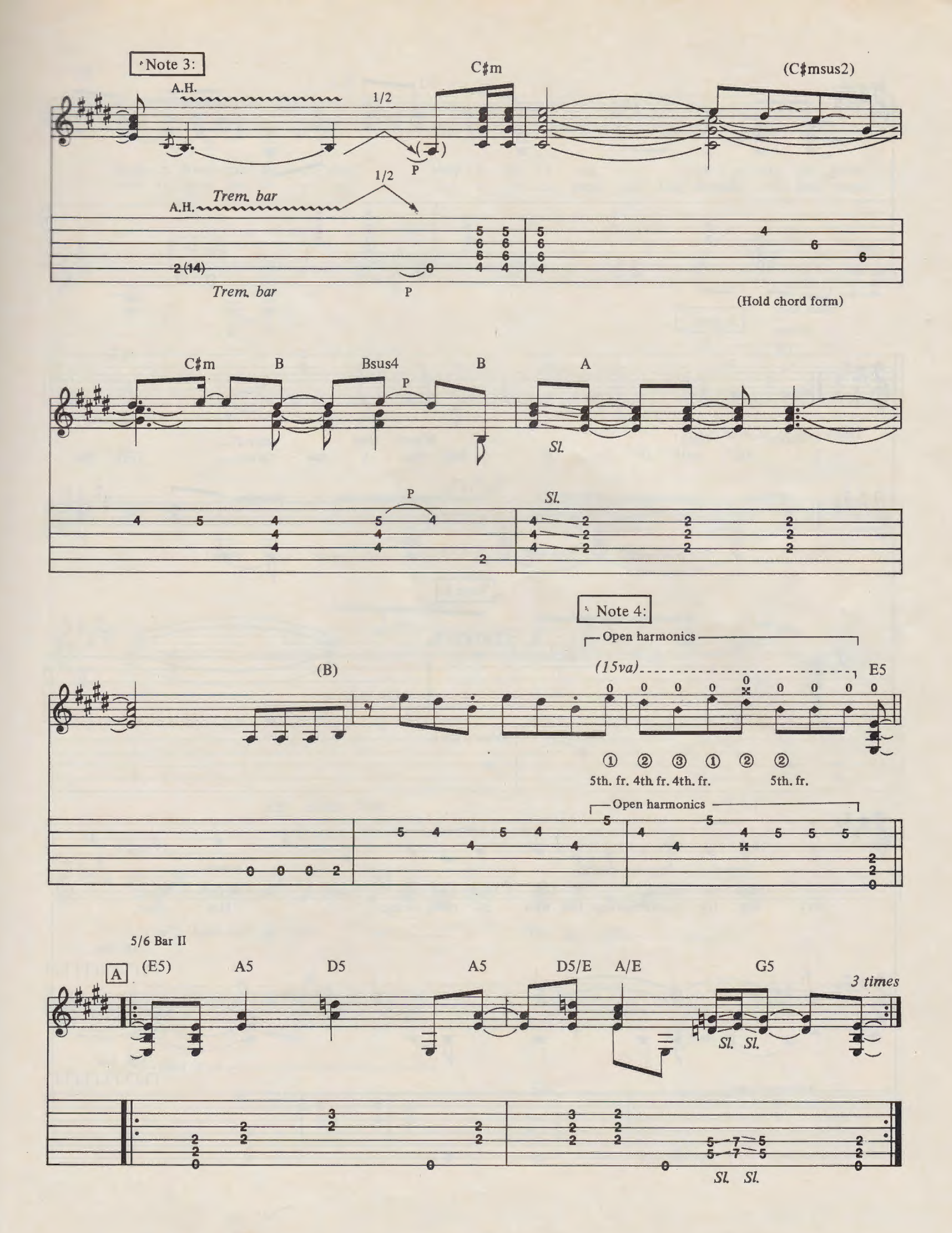
As recorded by Van Halen

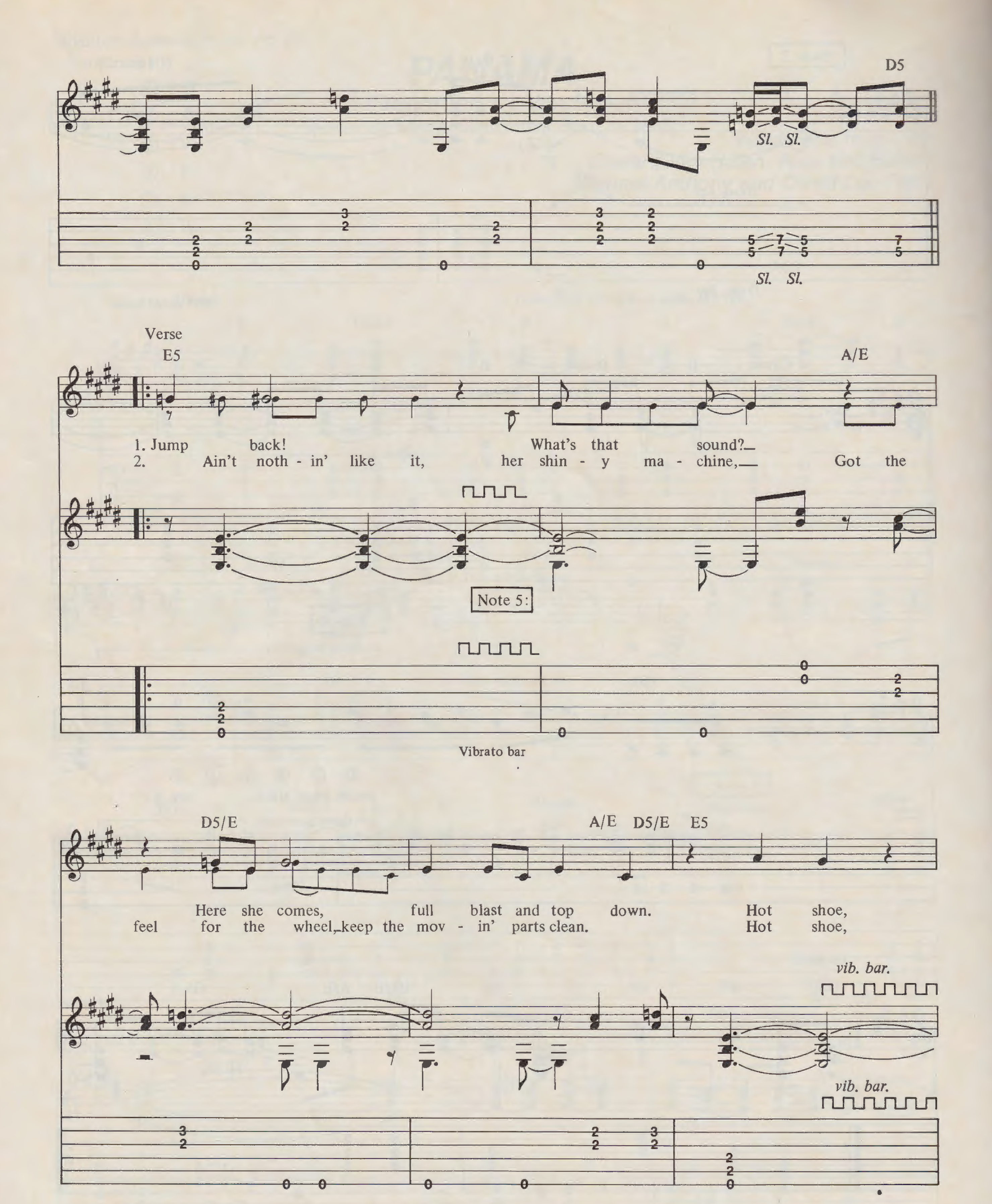
(From the album 1984/Warner Bros. 1-23985)

Words and music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

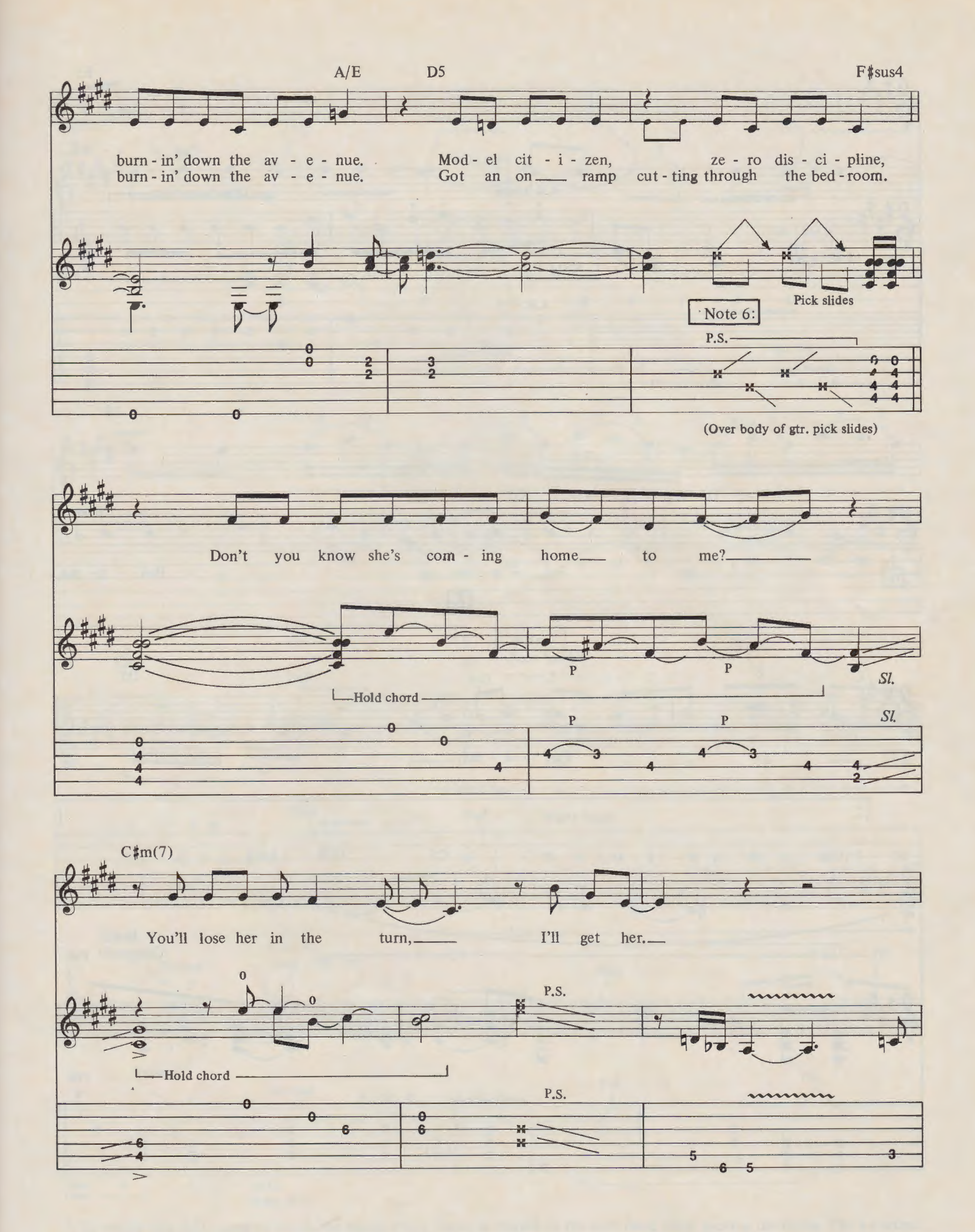


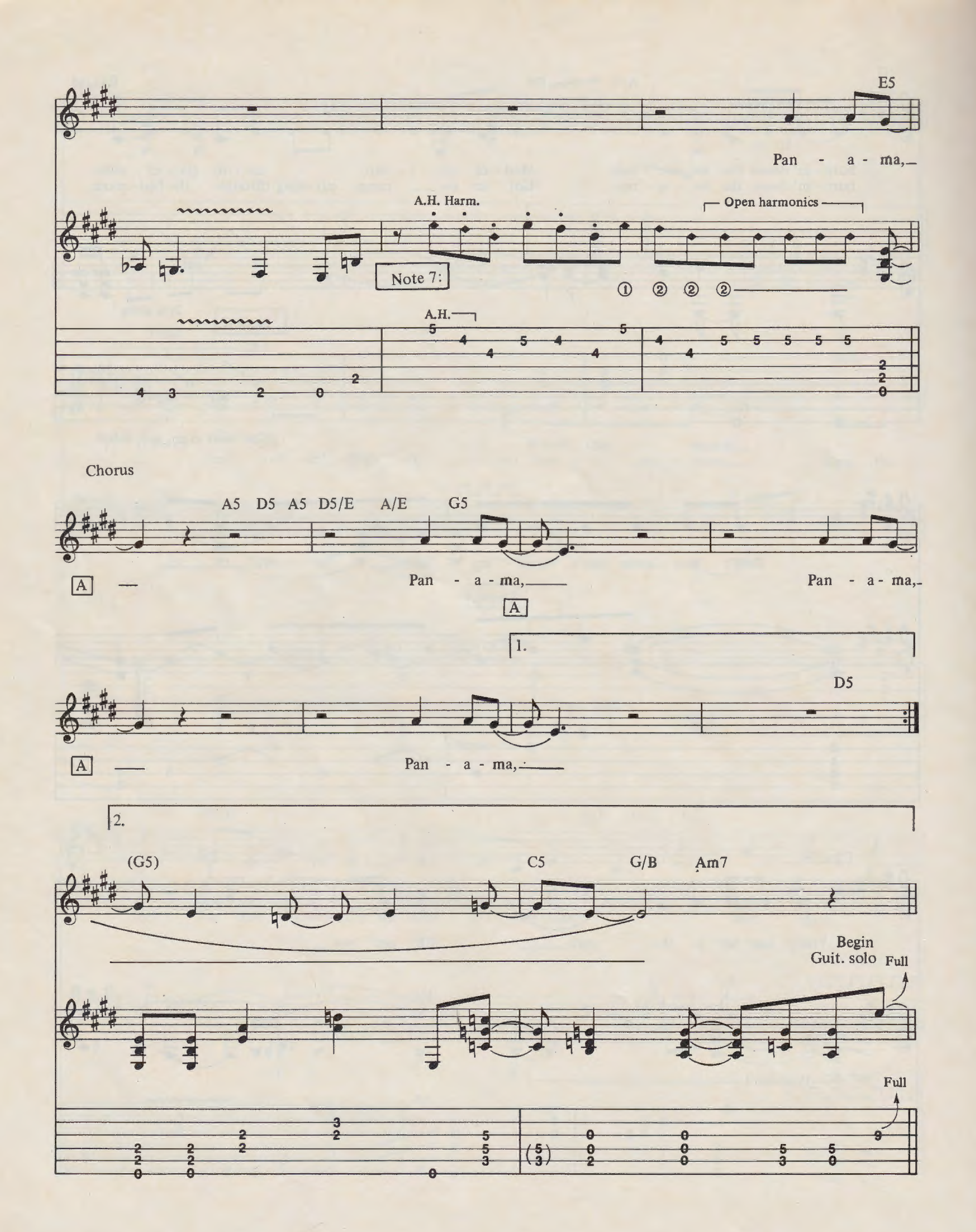
* P.S. = Pick scratch

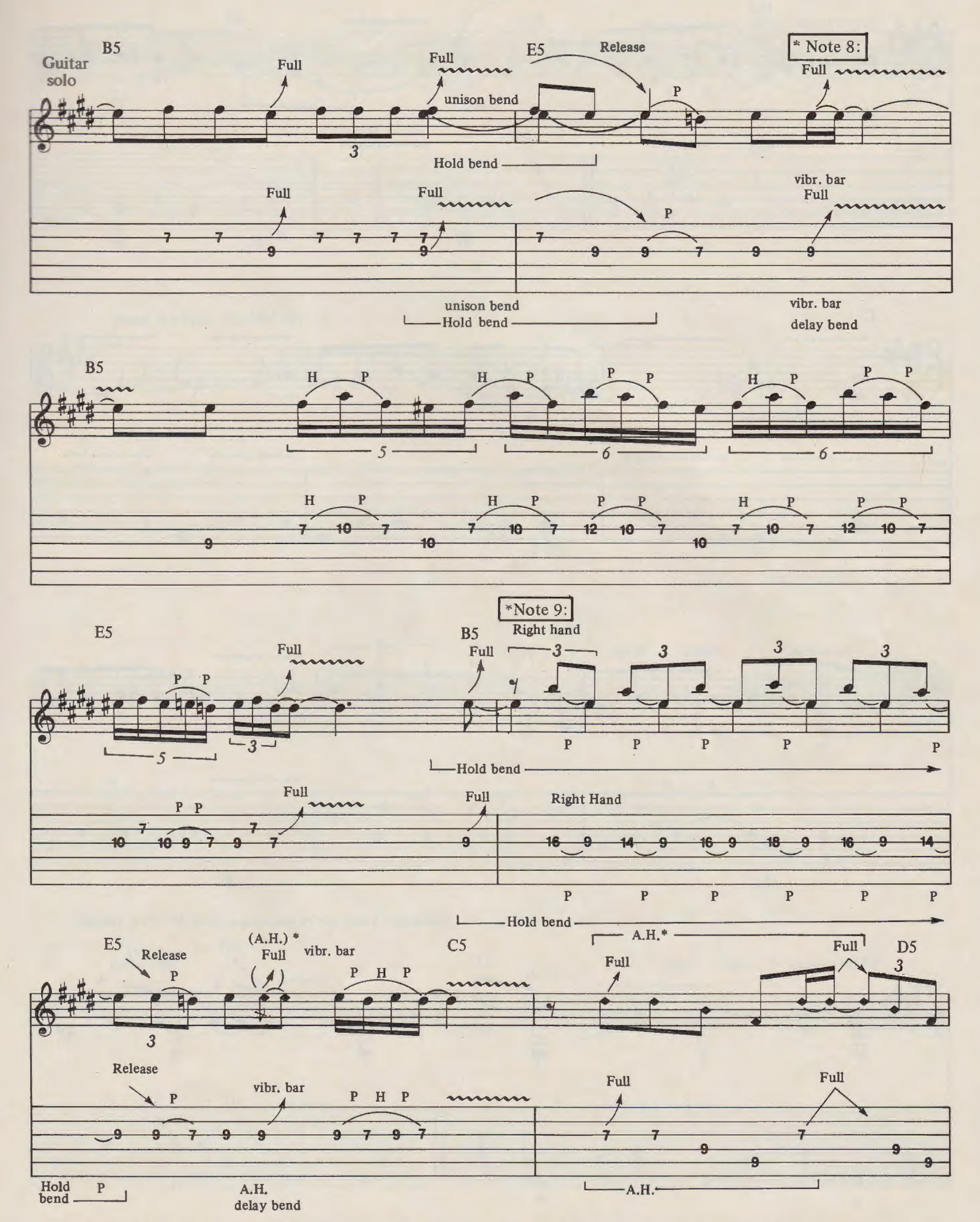

Note 3:
A.H.
1/2
C♯m
(C♯msus2)
P
Trem. bar
A.H.
(Hold chord form)
C♯m
B
Bsus4
B
A
P
Sl.
Note 4:
Open harmonics
(15va)
(B)
E5
5th. fr. 4th. fr. 4th. fr.
5th. fr.
5/6 Bar II
A
(E5)
A5
D5
A5
D5/E
A/E
G5
3 times
Sl. Sl.
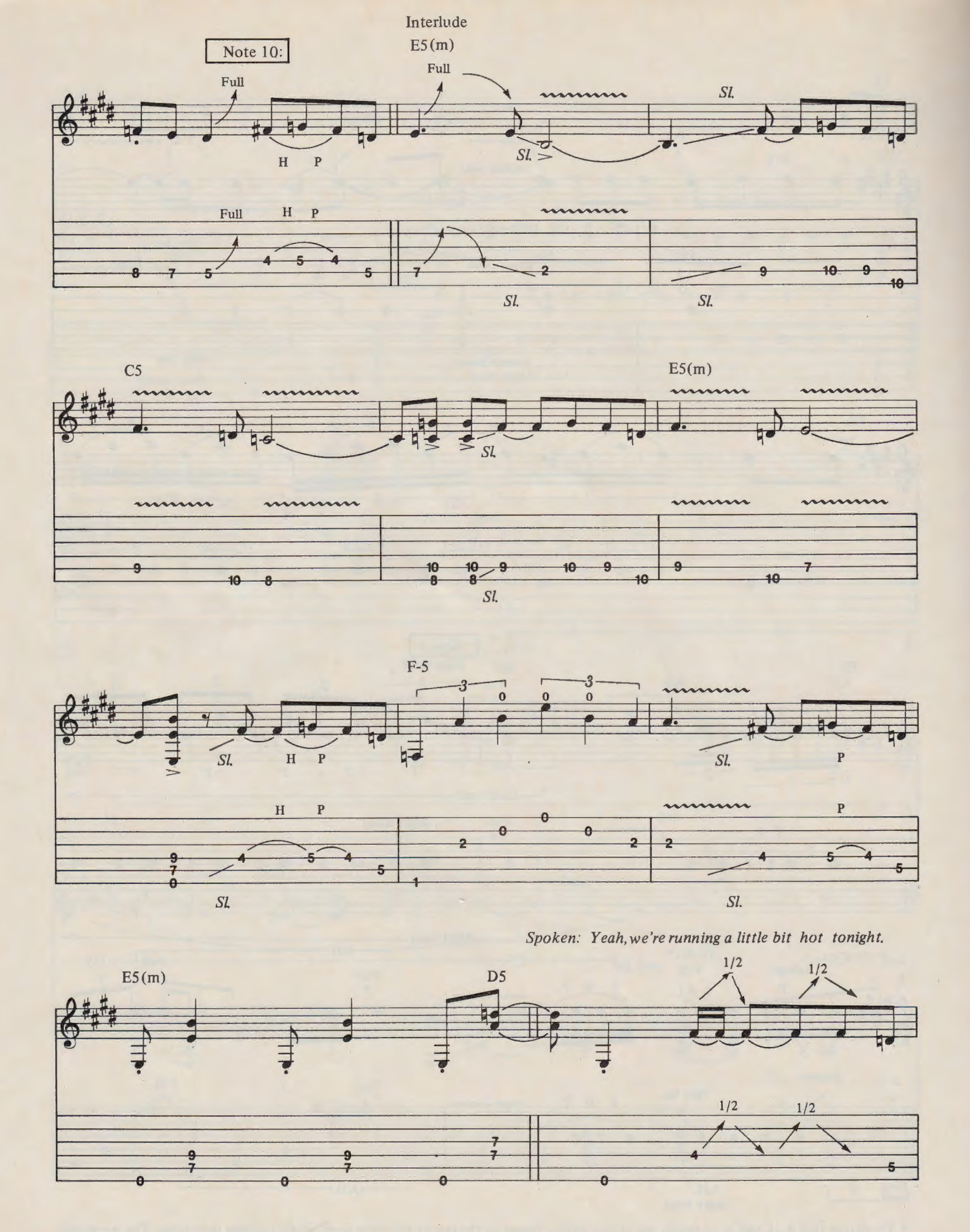


D5
Sl. Sl.
Sl. Sl.
Verse
E5
A/E
1. Jump back! What's that sound?
2. Ain't noth - in' like it, her shin - y ma - chine, Got the
Note 5:
Vibrato bar
D5/E
A/E D5/E E5
Here she comes, full blast and top down. Hot shoe,
feel for the wheel, keep the mov - in' parts clean. Hot shoe,
vib. bar.
vib. bar.


A/E
D5
F♯sus4
burn - in' down the av - e - nue. Mod - el cit - i - zen, ze - ro dis - ci - pline,
burn - in' down the av - e - nue. Got an on ramp cut - ting through the bed - room.
Note 6:
Pick slides
P.S.
(Over body of gtr. pick slides)
Don't you know she's com - ing home to me?
Hold chord
P
Sl.
C♯m(7)
You'll lose her in the turn, I'll get her.
Hold chord
P.S.
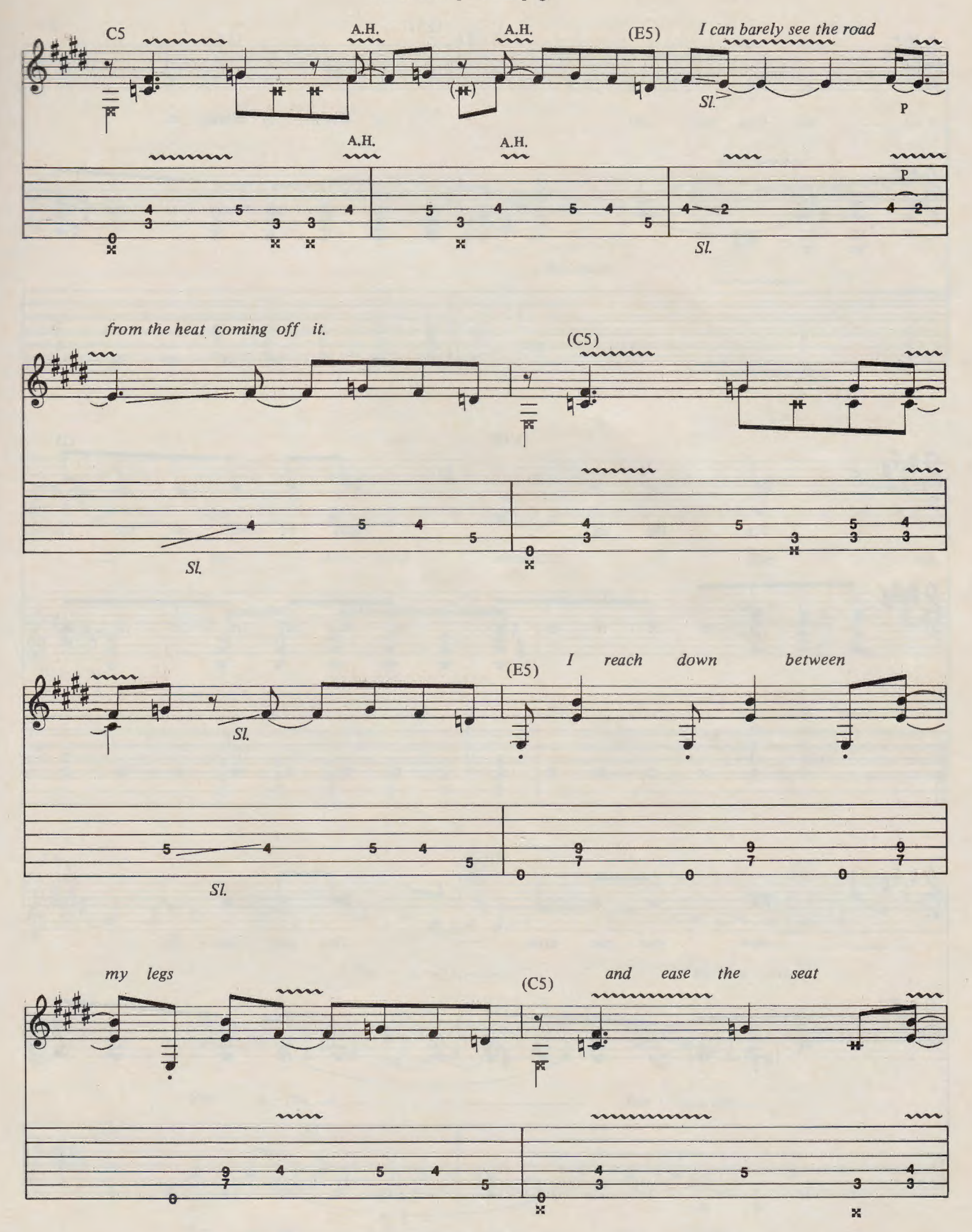

E5
Pan - a - ma,
A.H. Harm.
Open harmonics
Note 7:
A.H.
Chorus
A5 D5 A5 D5/E A/E G5
A
Pan - a - ma,
A
Pan - a - ma,
1.
D5
A
Pan - a - ma,
2.
(G5) C5 G/B Am7
Begin
Guit. solo
Full
Full
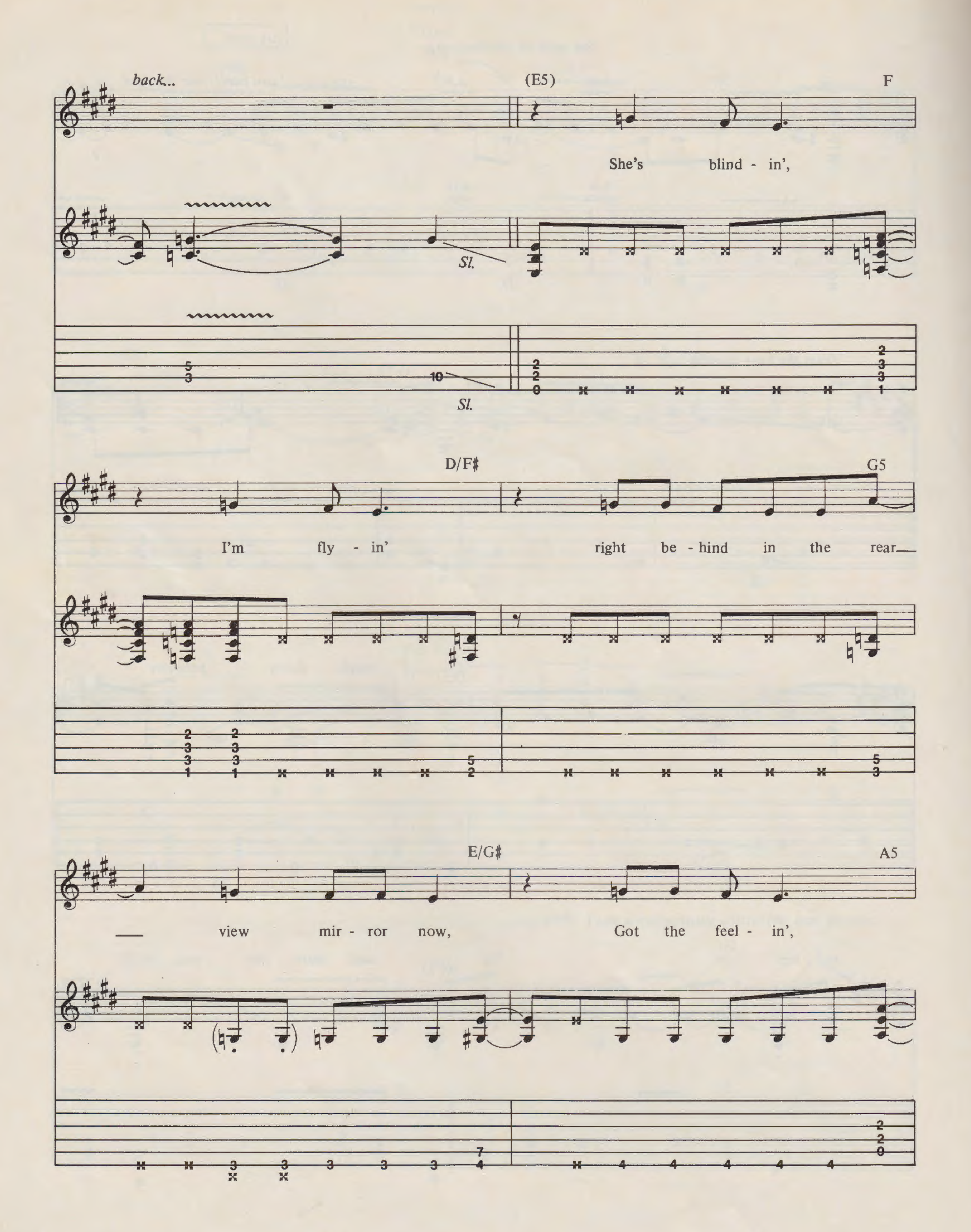


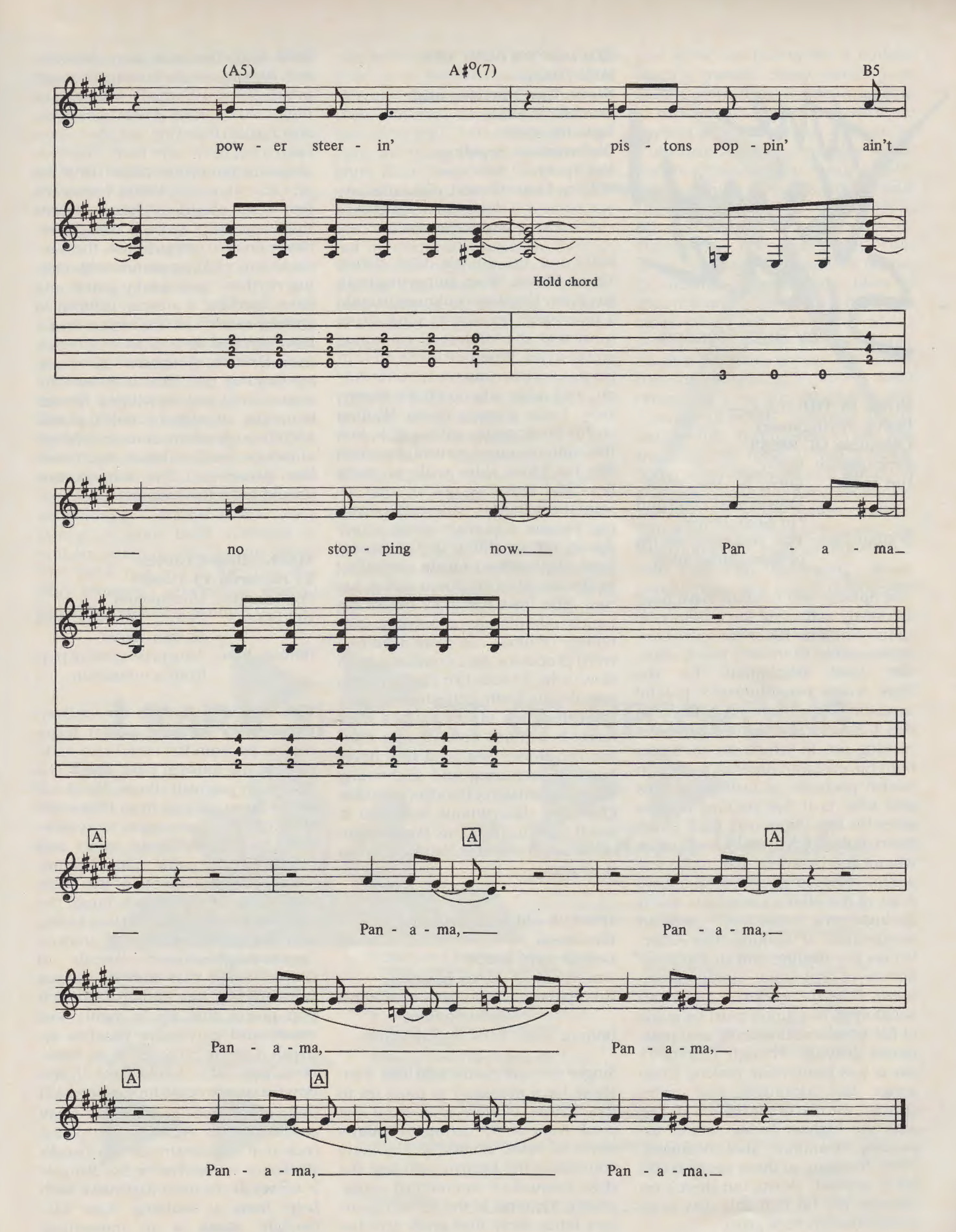
* To obtain this A.H.,pinch or touch the string with a finger or thumb of the pick hand while picking the string. The harmonic should scream out after the note has been plucked. You may have to move your pick hand to achieve this.


Note 10:
Interlude
E5(m)
Full
Full
H P
Sl.
Sl.
Full H P
Sl.
Sl.
C5
E5(m)
Sl.
Sl.
F-5
Sl.
H P
Sl.
P
H P
P
Sl.
Sl.
Spoken: Yeah, we're running a little bit hot tonight.
E5(m)
D5
1/2
1/2
1/2
1/2

See note on previous page




back...
(E5)
F
She's blind - in',
Sl.
Sl.
D/F♯
G5
I'm fly - in' right be - hind in the rear
E/G♯
A5
view mir - ror now, Got the feel - in',


(A5)
A#°(7)
B5
pow - er steer - in'
pis - tons pop - pin' ain't
Hold chord
no stop - ping now.
Pan - a - ma
A
Pan - a - ma,
Pan - a - ma,
Pan - a - ma,
Pan - a - ma,
Pan - a - ma,
Pan - a - ma.



BORN IN THE U.S.A.— Bruce Springsteen Columbia QC 38653
Performance: Ballsy
Hot Spots: *Born in the U.S.A., Downbound Train* and *I'm Goin' Down*
Bottom Line: The welcome return of Springsteen rock

The Springsteen millions have been anxiously salivating for a follow-up to the cathartic **River** for four years, most unable to muster much affection (just admiration) for the New Jersey roughhouser's painful acoustic album **Nebraska. Born in the U.S.A.** is Springsteen's hardest rocking set, in which he confronts both his own and America's aging in twelve portraits of lost loves, lives and jobs. Is it the amount of time since his last album with his E Street Band or does U.S.A. really seem more vibrant and heartfelt than almost any album released in recent memory? A lot of the album's strength lies in Springsteen's effective, detailed wordscapes of working-class America on the decline and in the prevalence of uptempo, simply structured, hard rockin' American songforms. But much must be made of his band's enthusiastic and boisterous playing. Though Clarence's sax is less prominent, making these songs less dramatic and more dancin', the rest of the band is stoked with the highest Jersey octane, especially drummer Max Weinberg. Close listening to these songs could bring anybody down, but there's no denying the lift that this new dose of Springsteen rock gives.

COULDN'T STAND THE WEATHER— Stevie Ray Vaughan and Double Trouble Epic FE 39304
Performance: Scalding
Hot Spots: Side one
Bottom Line: Should dissuade any doubters of Vaughan's guitar prowess

Following up on his 1983 debut, **Texas Flood,** blues guitar magician Stevie Ray Vaughan continues to build a reputation on simple song structures and the wildest of careening guitar styles. **Weather** starts off with the furious instrumental, *Scuttle Buttin'*, and never lets up till the throw-away finale, *Stang's Swang.* Wailing on his Stratocaster with a style just this side of out-of-control, Vaughan fills his blues rides with so many licks and twists so quickly that it's sometimes hard to believe. His slashing, vicious, just plain mean attack shows off an ability in the rawest form of American music unrivalled in the world of Southern guitar heroes. The licks just flow out of his hands relentlessly, a nonstop dictionary of blues riffs from a human word processor. He's comfortable on slow, aching blues like *Tin Pan Alley,* his playing both delicate and shot up with bullets of sorrow. He's 'bout ready to explode on untempo shuffles like *Honey Bee.* And he's never been as menacing and frightening as on his remake of Hendrix's *Voodoo Chile.* But descriptions won't do it, you'll have to hear this **Weather** to understand what the Vaughan storm is all about.

HYAENA—Siouxie and the Banshees Geffen GHS 24030
Performance: Darkly bizarre
Hot Spots: *Take Me Back* and *Pointing Bone*
Bottom Line: Rock for extremists

Singer Siouxie Sioux and her Banshees have managed to hang on to the fringes of new rock from the punk days of '77 on up to today's times of video excess by creatively combining the bizarre with just the right amount of commercial accessibility. **Hyaena** is the British quartet's latest foray into grisly psychedelia and dissonant pop. Siouxie's soft, dreamy vocals, floating over and intertwining with the Banshees' bustling turmoil, have gained her a sizable English following, but she's never been a big draw over here. The Banshees' lurching mysticism isn't big on radio Stateside, but as one of the first static-electricity hairdo bands they may make a visual killing now. Never ones to compromise, the Banshees mix tinkling pianos with driving rhythms and quirky guitar and bass, curdling a steamy caldron of grotesque rock as impressive for its intensity and density as its strangeness. Droning dissonance gives way to churning rock then to Hammond organ funk and *Swimming Horses* bouncing on jagged acoustic piano. And throughout are Siouxie's visions of jackals, leaches, bones and headless preachers. The adventurous should taste this musical stew.

MASK—Roger Glover 21 Records T1-1-9009
Performance: Unexpected
Hot Spots: *Getting Stranger* and *Dancin' Again*
Bottom Line: A surprising set of pop from a metalman

This is quite a switch for ex-Deep Purple and Rainbow bassist Roger Glover, far from the metal and darkness of his musical past. **Mask** is a decidedly poppish album, chock full of the latest sounds from Police-like rhythms and percussion to synthesized swirls, Caribbean colors and bluesy, driving guitar solos. The nucleus of **Mask** consists of the crisp, upfront drums of Chuck Burgi, the many-masked guitar of Dave Gellis, and the precise bass and sincere, "in-the-neighborhood" vocals of Glover. Using that hub in various ways, Glover has constructed rich pop pieces that lay in synth, sax, vocals and percussive touches for depth. *Getting Stranger* is an infectious pop ditty, while *Fake It* lays down a spacy reggae lope over which Gellis discourses in a twangy C&W mode. *Dancin' Again* is fast-paced rock that demonstrates the band's sleekness while *(You're So) Remote* is Glover at his most expansive with help from a warbling Kate McGarrigle. **Mask** is an interesting,

somewhat unexpected album from Glover, a set of sophisticated pop masks that display a musician of substance and creativity.

STAY HUNGRY—Twisted Sister
Atlantic 7 80156-1
Performance: Lumbering
Hot Spots: *Street Justice* and *S.M.F.*
Bottom Line: Strictly for those short on thud

Here comes another group of guys shooting for metal glory from every angle but originality. Sister's been around awhile, led by the painted face of vocalist/songwriter Dee Snider, but they seem ready to hit the bigtime now that Motley Crue has laid the groundwork for them. Studs, makeup and shredded spandex are the look, while the sound is trudging, skull-boring, double-guitar rock strung on your basic selection of anthem, anarchy and horror lyrics. The band can put it together, but **Stay Hungry**'s production doesn't have the necessary oomph to motivate brain cells. When they get it in gear, as on the *Street Justice* half of *Horror-Teria* or the wah-wahed anthem *I Wanna Rock,* their place in the hard rock fraternity seems secure. But when they slow down and enter their Ozzy/Alice Cooper scare mode they become just another lumbering lump of band. Guitarists Jay Jay French and Eddie Ojeda are able but unspectacular axemen, their alternating solos doing more to sustain a song than make it explode. Blatantly geared to the kids, Twisted Sister need to grow up a bit themselves to succeed.

CAMOUFLAGE—Rod Stewart
Warner Bros. 25095-1
Performance: Mechanical
Hot Spots: *Infatuation*
Bottom Line: A major disappointment

This was to be Rod Stewart's big comeback album. Teamed with hit-making producer Michael Omartian, Stewart was primed to mightily climb the charts again (and he well may) and enter our hearts like a cuddly, singing gremlin. Sorry, maybe next time. **Camouflage** (is Stewart trying to hide in this album?) is damaged beyond repair from the word go by a mechanical rhythm-machine sound that neutralizes what rocking spark still lurks in Rod's nightclubbing soul. Once one of the great crawling, squawking English blooze crooners, Stewart has been completely converted to the El-Lay manner of music-making. Gone are any hints of the rock and blues from whence he came. What's left is programmed, big production, splashy slop that may be ripe for radio airplay but which rots the remaining hopes for Rod's return as a rocker. Blaring horns, "Temple of Doom" Synsonic drums, dance-club throb—these are the trappings of today's Rod Stewart. Some small redemption is gained by the inclusion of three Jeff Beck solos, the best being the growler on the dance hit *Infatuation.* But overall, the insertion of the once soulful Stewart into high-tech, big-money, glossy productions is a major disappointment.

MIDLINE



THE BEST OF GRIN, FEATURING NILS LOFGRIN
Epic PE 34247

Nils Lofgren has always wanted to be a rock guitar star and he has the credentials, flair and chops, but somehow he's never hit the big time. From his early splash on Neil Young's **After the Goldrush** and as a member of the first and best incarnation of Crazy Horse, Lofgren acquired a legendary aura. Always a foot-stomping rocker and wild-ass guitarist, he formed his own band, Grin, in the early 70s and pumped out four albums of simple, driving rock'n'roll. His idolization of Keith Richards went from clothes and multicolored scarves to occasional licks, but the Lofgren pen has always created affectionate and fun rock about, what else, girls. He continues today with his solo career, having released his best album in some time last year in **Wonderland,** but thankfully those four Grin albums have been distilled into one that's now available at a midline price.

Grin rocked off in their own optimistic, lovesick corner, as Ben Edmonds' fine liner notes detail, singing a positive note in an otherwise gloomy and cynical time. Nowhere is that more evident than on such songs as *Take You to the Movies Tonight* and *White Lies,* the last with its thick acoustic body and urgent vocals. The album mixes in tougher songs too, like *Love or Else,* the throbbing chorus of *Moon Tears* and the threatening, Doors-y beat of *See What a Love Can Do.* And it shows Lofgren's varied guitar skills, from the moaning slide on *Directions* to the typically ropy snakes of solos on *Tears* and *Heavy Chevy.* His affection for an acoustic/electric blend is notable, as it's something he's unable to cover in his blistering live sets. Nils Lofgren has been something of a cult guitar demon, an insider's favorite, and its' nice to have his Grin work still around.

Continued from page 28

OPEN EARS
PART 2

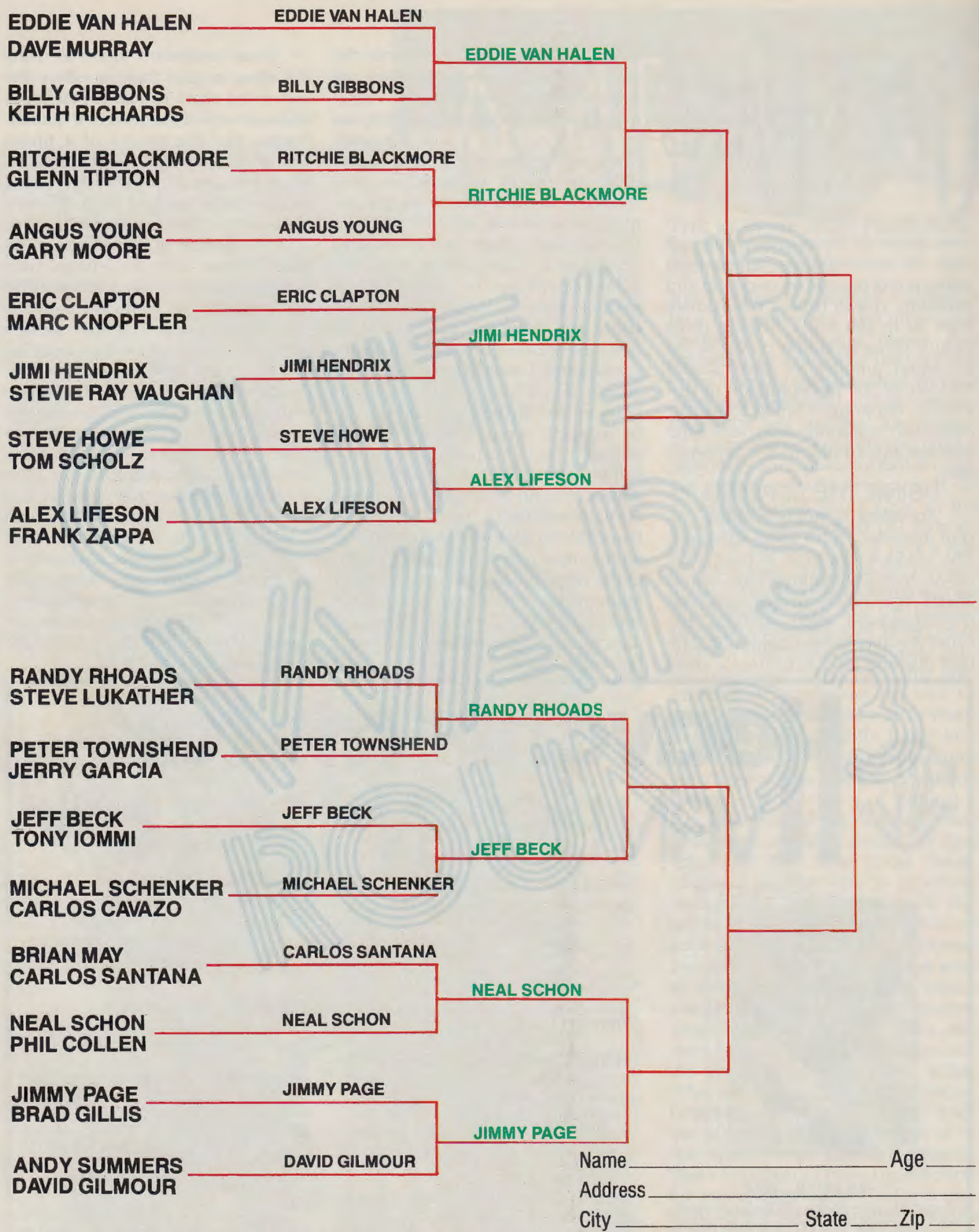
your guitar to three or five, turn up your VP with nothing but straight signal going to your second amp and suddenly you've tripled your power from 50 to 150 watts. It takes three to four times as much power to get an equal amount of clear sound because of the phenomenon of distortion. We know a small transistor radio can get loud, with very little wattage, but so much of it is distortion.

USING THE EFFECTS

An effect is more effective (no pun intended) if it's used sparingly. The obvious example is how, in a movie, they'll sometimes have sound effects coming from rear speakers. It's impressive, even startling, because it's not always happening. The best place to start is to have a good basic guitar sound then find the effects to complement it. Here are some quick suggestions that reflect my personal opinion. The higher you go up the neck for a solo the more likely you are to want a bit of repeat delay or reverb to enhance your sound. A rhythm part in which you play clean chords may be the best time to turn down the guitar and add chorus. Using effects from the sound board can be very dramatic because they sound so clear. When using any effect my rule of thumb (with exceptions) is to use the smallest amount I need to get the point across. If you have no other considerations for arranging your set, try to separate songs that use similar effects. When you practice by yourself you get used to hearing a lot of effects on your instrument. In order for your solo to cut through with the band, you've got to find a good sound with almost no effects for a majority of the time. What sounds good playing by yourself does not necessarily sound the same with the band. I always stress that the guitar itself holds the most effects.

Most important to me is using the effect as just that, an effect. Reverb is an effect to me. If you use it all the time you get used to it quickly. People like the sound of a phase shifter so they use it all the time. What you get is not an effect but a sound. Other people have different ideas about that, but that's fine too.

My favorite guitar effects come from players who use them with restraint. Hendrix on *Voodoo Chile* has the wah go in and out of his solo to good effect. The introduction of the wah on *Come on, Part 2* during the chromatic chords leading into Hendrix's first solo is another kicker with maximum impact. The last lick on the solo to *Stairway to Heaven* sounds as if it were doubled. It's a real climactic point and Jimmy Page busts through on that lick. To duplicate that live I would do three things. First, add a bit of long delay with some short delay or harmonizer set to 1% difference in pitch. That will fatten the sound. Then I'd switch on the wah from nowhere to the most trebly sound. It should cut right through. Stay tuned! ■



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Address ______________________________

City ______________ State ____ Zip ____

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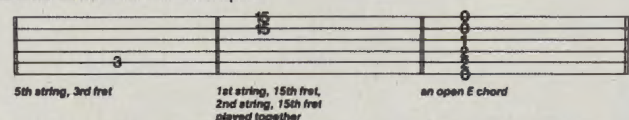
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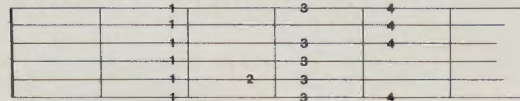
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

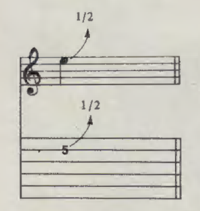


Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

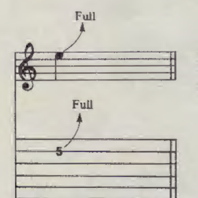
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:
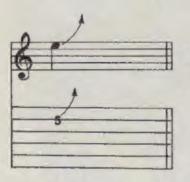


Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



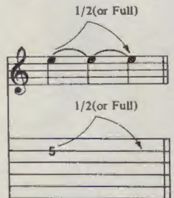
BEND: Strike the note and bend up ½ step (1 fret).
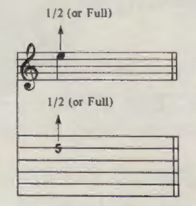


BEND: Strike the note and bend up a whole step (2 frets).



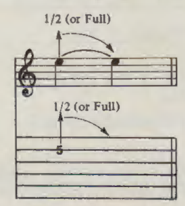
BEND: Strike the note and bend up an indefinite amount.
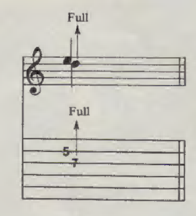


LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



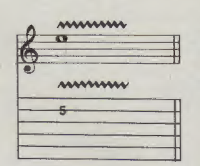
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



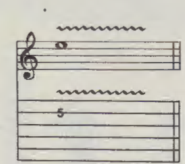
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



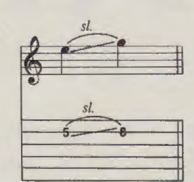
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.
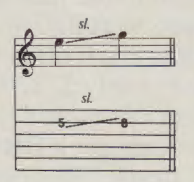


SHAKE OR EXAGGERATED VIBRATO: The pitch is rapidly varied by using a tremolo bar.



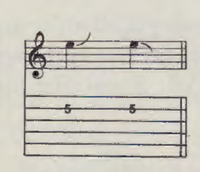
SHAKE OR EXAGGERATED VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand.



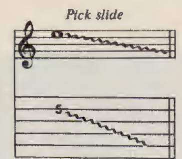
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.
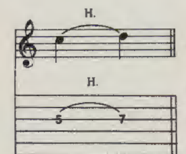


SLIDE: Same as above slide, but the 2nd note is struck.
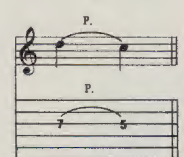


SLIDE: Slide to an indefinite pitch. Fret hand gradually releases pressure as the slide is played.
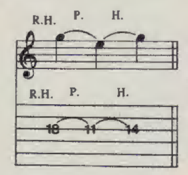


PICK SLIDE: The edge of the pick is rubbed down the length of the st ing. A scratchy sound is produced.



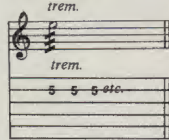
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



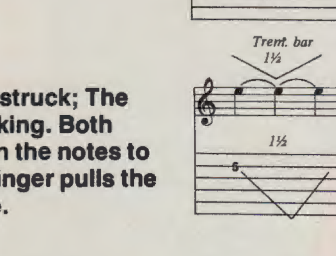
ARPEGGIATED HAMMER ON: Hammer on with middle finger of the *right* hand; Pull off to left hand 1st finger; hammer on to 4th finger left hand. This can occur on any series of three notes on one string.



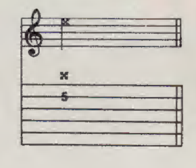
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.

NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.

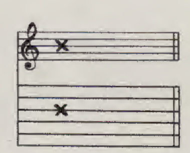
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



Pitch of a note or chord is dropped up to a minor 3rd (3 frets) using the tremolo bar.



MUTED NOTE: The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

MARK MARK MARK KNOPFLER ON A ROLL

Like a kid looking through a kaleidoscope, Mark Knopfler sees his world as a fractured whole in which colorful fragments mix together yet remain as individual components. The picture includes Knopfler the guitarist, whose unadorned economy as a soloist startles in the post-Eddie era. There is Knopfler the session player whose same guitar talents have been called on to add to the music of Steely Dan, Bob Dylan, Van Morrison, Phil Lynott and others. Knopfler the songwriter writes lyrics with dense, complex images to create his own jungle of romantic intrigue. Knopfler the composer comes out with wordless movie scores (***Local Hero***) that enhance without disturbing, yet stand up as music on their own. There is also Knopfler the band leader who has directed the critical and commercial success of Dire Straits through five albums. But what made all of these other Mark Knopflers come alive was Knopfler the dreamer . . . so it was here that **GUITAR** began its conversation with this artist for all reasons.

by John Stix

Photo by Linda Mallow/Pix Int'l   Artwork by Frank Morano

GUITAR: Do you recall your early rock 'n' roll dreams?

MARK: I had a load of them. In fact I'm a very happy man because a lot of them have come to pass. Playing with Bob Dylan was one of them. I remember seeing Dylan and the Band in Newcastle when I was 14 and thinking that I would love to play with him. Seeing Van Morrison in the early days stuck with me. When you're way out in nowhere land, stuck at school or doing some horrible job, you think those dreams are miles away and you're never going to live them. So it's great when it happens. It's always very different from the way you imagine it, but that's the way everything is.

GUITAR: When you recorded with Dylan and Morrison, were you aware that you had reached the reality of your dream?

MARK: Oh sure, but you've got a lot more immediate concerns about what you're doing. But you still think, 'I'm doing it!' I still find myself thinking that now. It's great.

GUITAR: What piece of luck got you on your way to fulfilling those dreams?

MARK: It was the fact that we got some demos played on a little radio show. That's what got a lot of A&R men interested. Another lucky break was having a certain collection of people in one place at the right time in order for things to happen. As we all know, a lot of guys spend lots of time trying to put bands together. Most bands never do much more than just lift off the launching pad. Most of them crash pretty quickly. We were lucky to have a certain chemistry of people and in our case, it was me and bassist John Illsley who got things done. Getting a new band started requires considerable effort of will; it's not just talent. There's a lot of belief and will involved, because you have to physically do a lot of things to make this thing happen. There are so many elements working against you. You have to set each other off to make things happen. In a lot of ways, I find it's still the case. Some things become easier but some are more difficult. Generally speaking, the same effort of will is required. It's like running almost anything, maybe like running a magazine. If no one believes in it, it will just stagger from one crisis to the next.

GUITAR: Were you reaching for that brass ring or doing a nine-to-five like the guys in *Sultans of Swing?*

MARK: It was nine-to-five for a bit. Basically we gave it up to concentrate on the group. We were so into the band that nothing could compare with it. It comes to that point where you have to give up the nine-to-five security. We were in a risky time. We didn't have anything to fall back on and we'd given up everything. We didn't know anything for sure. We didn't have a record deal or anything like that. The only thing that was happening was that we were starting to pull crowds in London and getting residencies in the pubs and clubs.

GUITAR: Were you ever close to throwing in the towel.

MARK: There was a period of time after the tremendous initial record company interest where they started to fall off one by one. For a few horrible days it looked like we weren't going to get a deal at all. We weren't prepared to go for a crappy deal. One company said, 'We'll do a record for you and throw it against the wall and see if it sticks.' I remember thinking, 'later for you, my son.' We eventually got to know a lot of people in the record game. It's interesting and kind of amusing. We went on to sell maybe 20 million albums. It's funny going back over those times when A&R men were passing on you and record companies were saying it's not going to work. It's an interesting game because they're always terrified to death of passing up the next Beatles.

GUITAR: You were well into your 20's when you recorded your first album. Did that make a difference?

MARK: I think if we had been 18, we wouldn't have lasted, because we were so successful from the beginning, when we weren't really equipped to deal with the pressures. We had an album that was number one in most of the world. We were doing too many interviews and hundreds of shows. It was an awful lot to cope with. My philosophy now would be if you've got any kind of band or artist who's plainly got it and is successful from the outset, go reasonably easy, especially if they're younger. You can burn out too fast. We managed to somehow come through battered and bruised. We went on and became stronger and stronger and better and better. It could have easily gone the other way. Again, part of it was will power. It's not just a talent thing.

GUITAR: Looking at that talent thing, how did you approach developing your guitar style?

MARK: My style is something that evolved from playing in different ways. The band I played with before Dire Straits was a rockabilly and R&B band and I was playing a Gibson guitar with a pick.

GUITAR: Do you recall when you dropped the pick in favor of your fingers?

MARK: I remember sitting in a little house in London one day. I was sleeping on the floor at the time. I was playing an acoustic Japanese guitar with electric strings on it. I remember playing really fast on this guitar with just my fingers and realizing I should be playing electric guitar this way. I started to see fingerstyle evolving into an overall guitar style, that you didn't have to use a pick to play fast individual notes. I started to alternate more and more with my thumb and fingers on the single strings. It had been happening before, but it had never quite taken over.

GUITAR: Did you start with fingerpicking?

MARK: I started with both. Originally I started on an electric guitar with a pick but because I didn't have an amplifier, I was forced to borrow an acoustic guitar from friends. I learned how to play fingerstyle prettty quickly. A few years later I got involved with more basic claw hammerstyle picking. After a few more years that changed to country blues and ragtime picking and a National Steel Guitar. So it wasn't just like folk picking. I got more into a blusey style of picking and all the time I was playing with a flat pick on electric guitars. It was an overall kind of thing where I was playing a few different styles.

GUITAR: B.B. King was one of them.

MARK: That's absolutely true. When I was 16 I heard **Live at the Regal** at a friend's house and thought it was great. I saw the relationship of the voice, the guitar and the audience as a triangle. That made a deep impression on me. The idea of the guitar as a voice in the relationship between the singer and the audience is a very dramatic and immediate device. It's an extremely strong thing that has stayed with me ever since. Sometimes the guitar is the voice that you haven't got yourself. For a start, I'm not really a singer in a singing sense. The guitar helps you deal with things you can't say. At other times it just talks back to you. You can have a dialogue going between characters. It can do anything you want it to do.

GUITAR: You tend to treat instrumental sections as equal to the vocal lines.

MARK: It doesn't have to be that way. It's a response to what you're doing. For instance, a lyric in *Love over Gold* might introduce a character and the music can help you create your own view, your own film. Then you can indulge your own imagination. You can step in and out if you want. It can be just music. But it's a continuation of the drama.

GUITAR: What's your yardstick for accepting a guitar track on record?

MARK: Basically I like music that's got soul. I'm not madly impressed by records that are absolutely tight or where all the tracks are perfectly in synch.

Continued on page 108

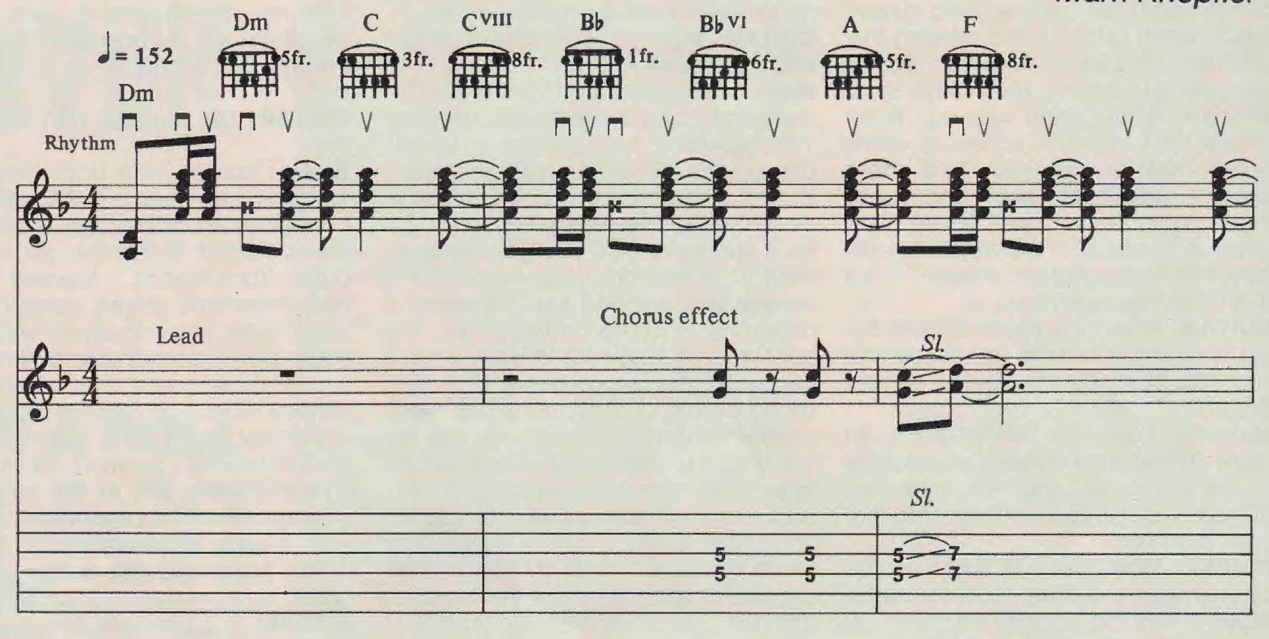
Tablature Explanation see pg. 82

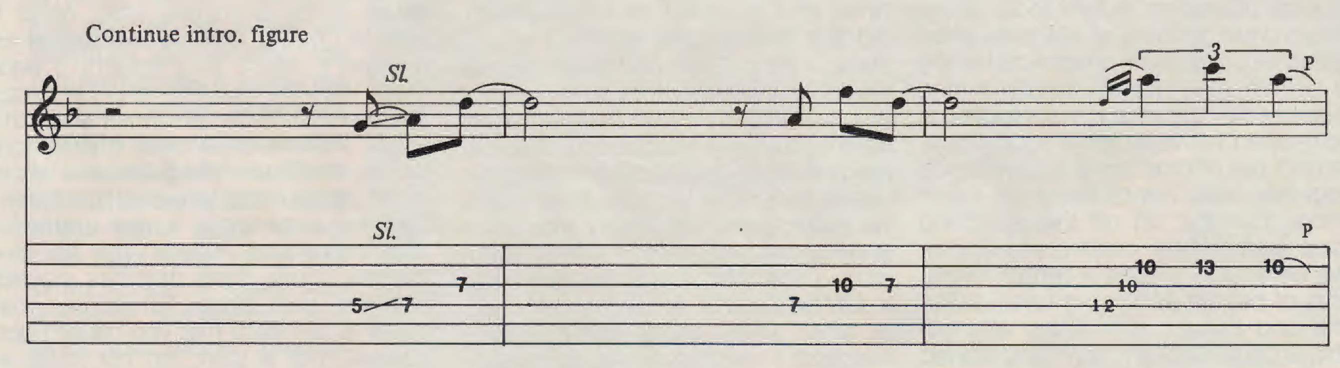
SULTANS OF SWING
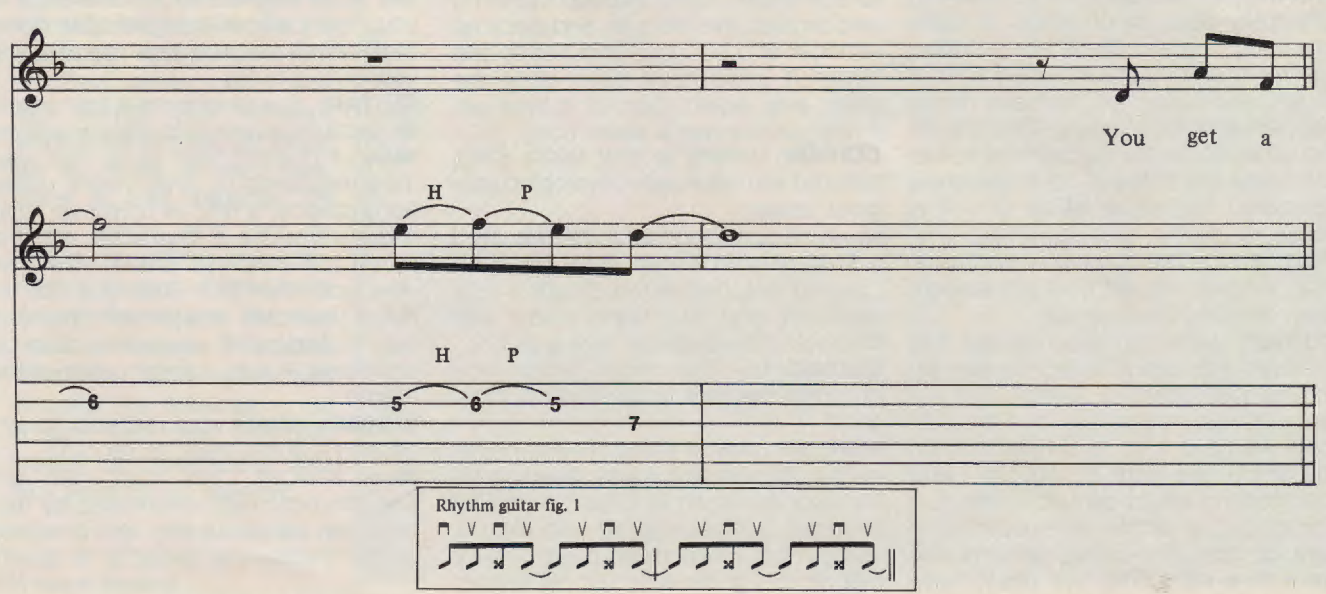
As recorded by Dire Straits

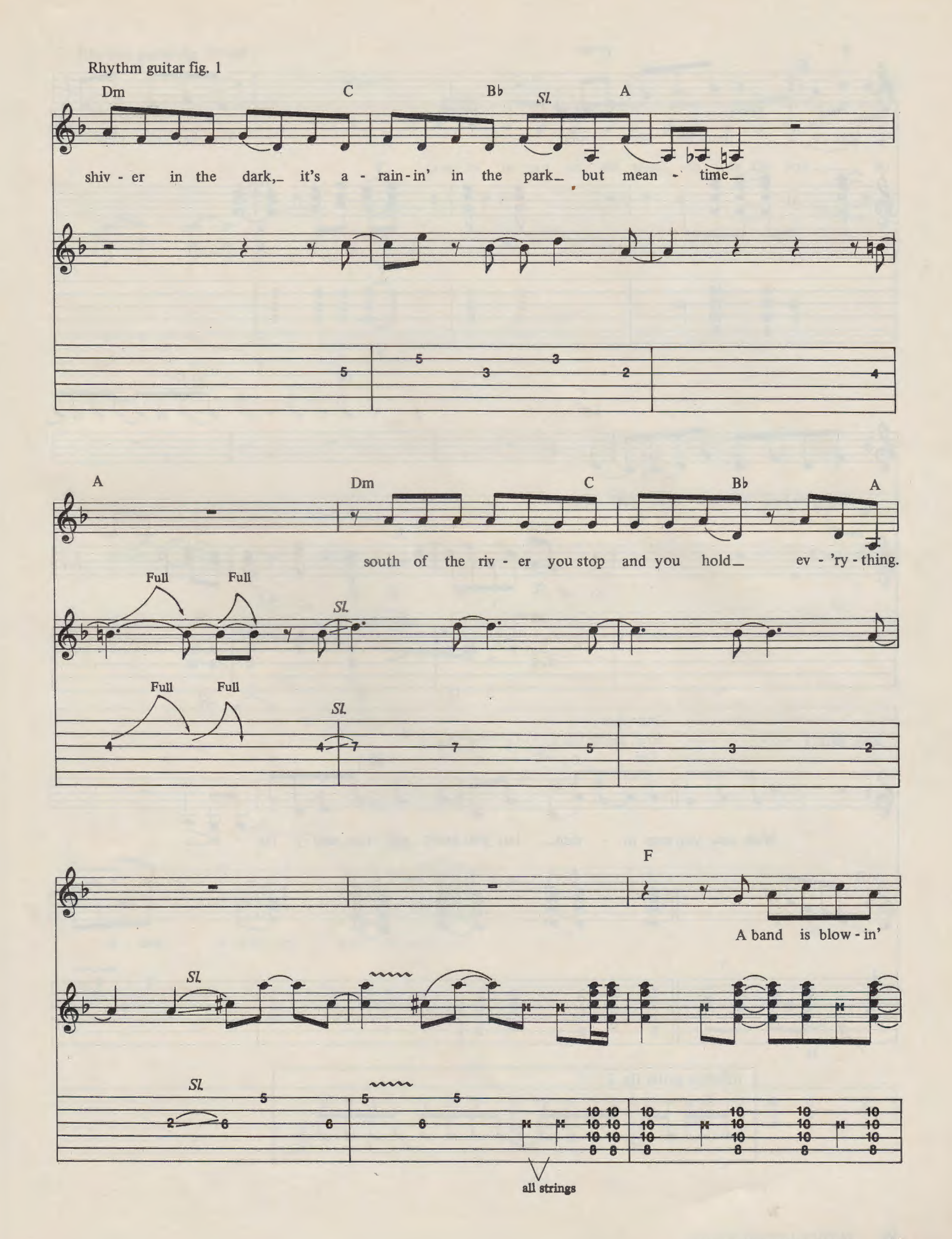
(From the album Dire Straits/Warner Bros. 3266)

Words and music by
Mark Knopfler

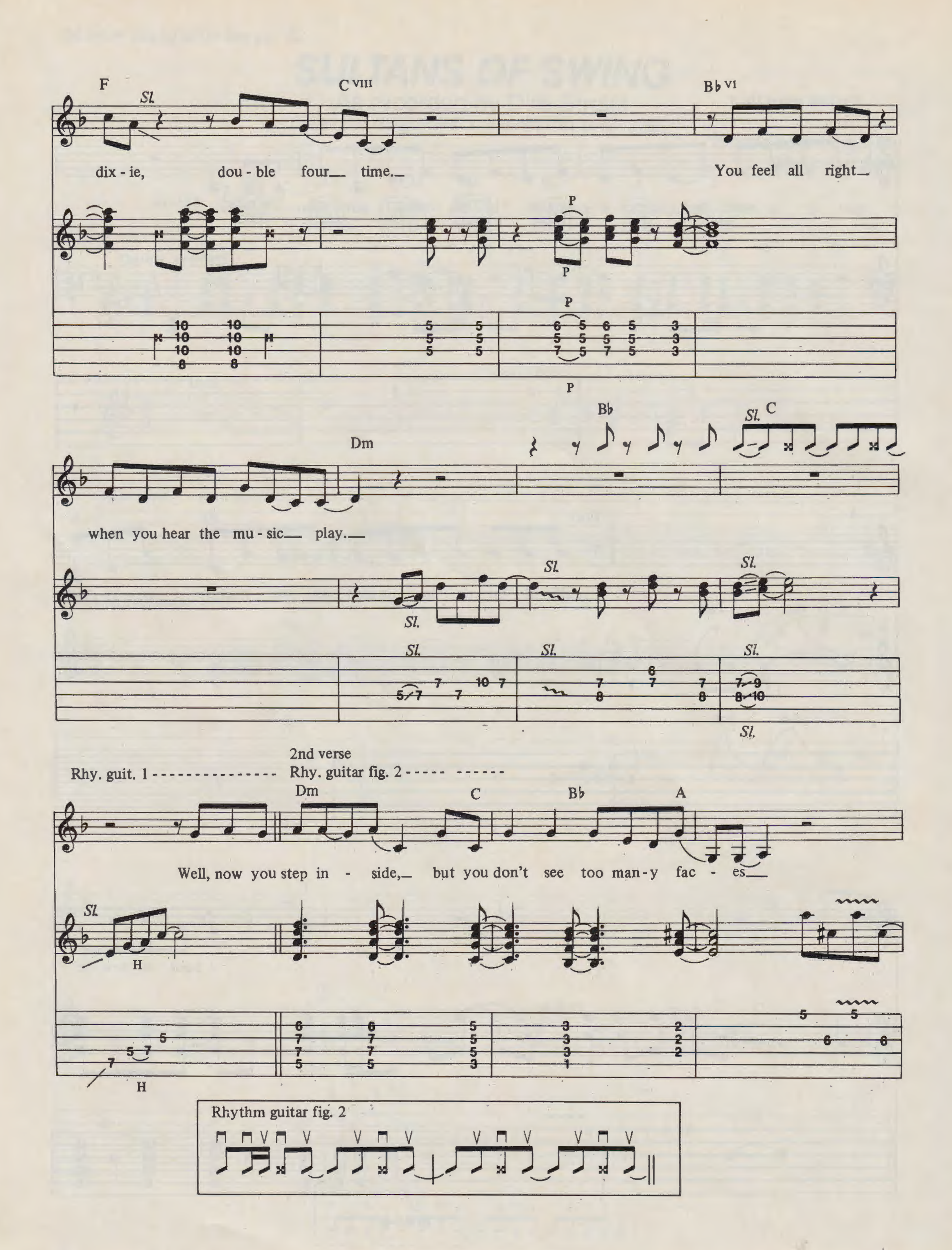




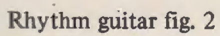




Rhythm guitar fig. 1
Dm
C
Bb
Sl.
A
shiv - er in the dark,_ it's a - rain-in' in the park_ but mean - time_
A
Dm
C
Bb
A
south of the riv - er you stop and you hold_ ev - 'ry - thing.
Full
Full
Sl.
F
A band is blow - in'
Sl.
all strings



F
C VIII
B♭ VI
Sl.
dix - ie, dou - ble four time.
You feel all right
P
Dm
B♭
C
when you hear the mu - sic play.
Sl.
Rhy. guit. 1
2nd verse
Rhy. guitar fig. 2
Dm
C
B♭
A
Well, now you step in - side, but you don't see too man - y fac - es
H
Rhythm guitar fig. 2



Dm C B♭ A

com - in' in out of the rain___ to hear the jazz_______ go

(♭)

5 6 5 3 1

(6) 7 6 3 2

F

down___ Com - pe -

P Sl. Sl. Sl. P Sl. Sl.

P Sl. Sl. P

10 9 10

9 7 6 7 5 4 7 5

Sl. Sl.

C VIII

ti - tion in oth - er plac - es_______

P

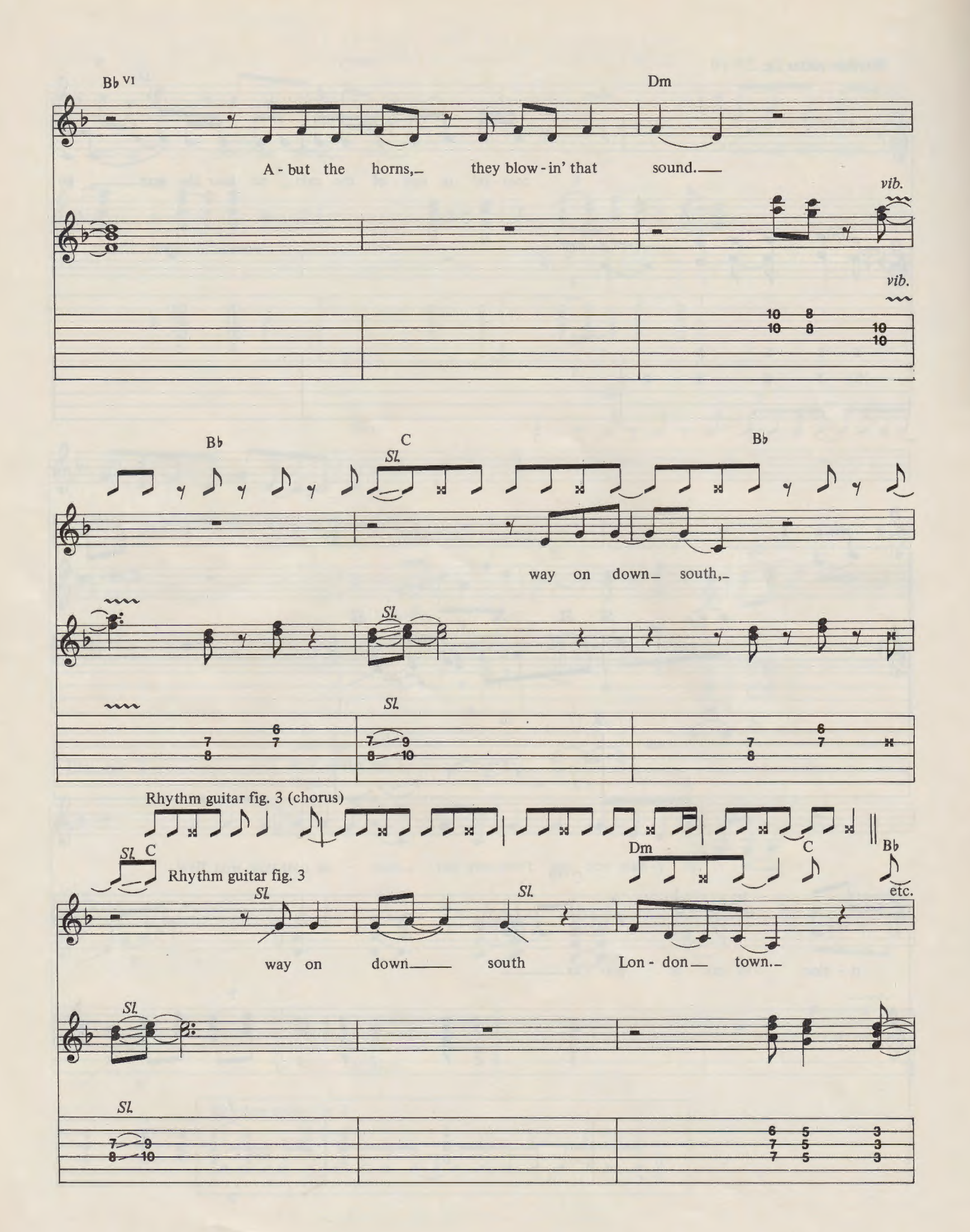
P

5 5 6 5 6 5 3

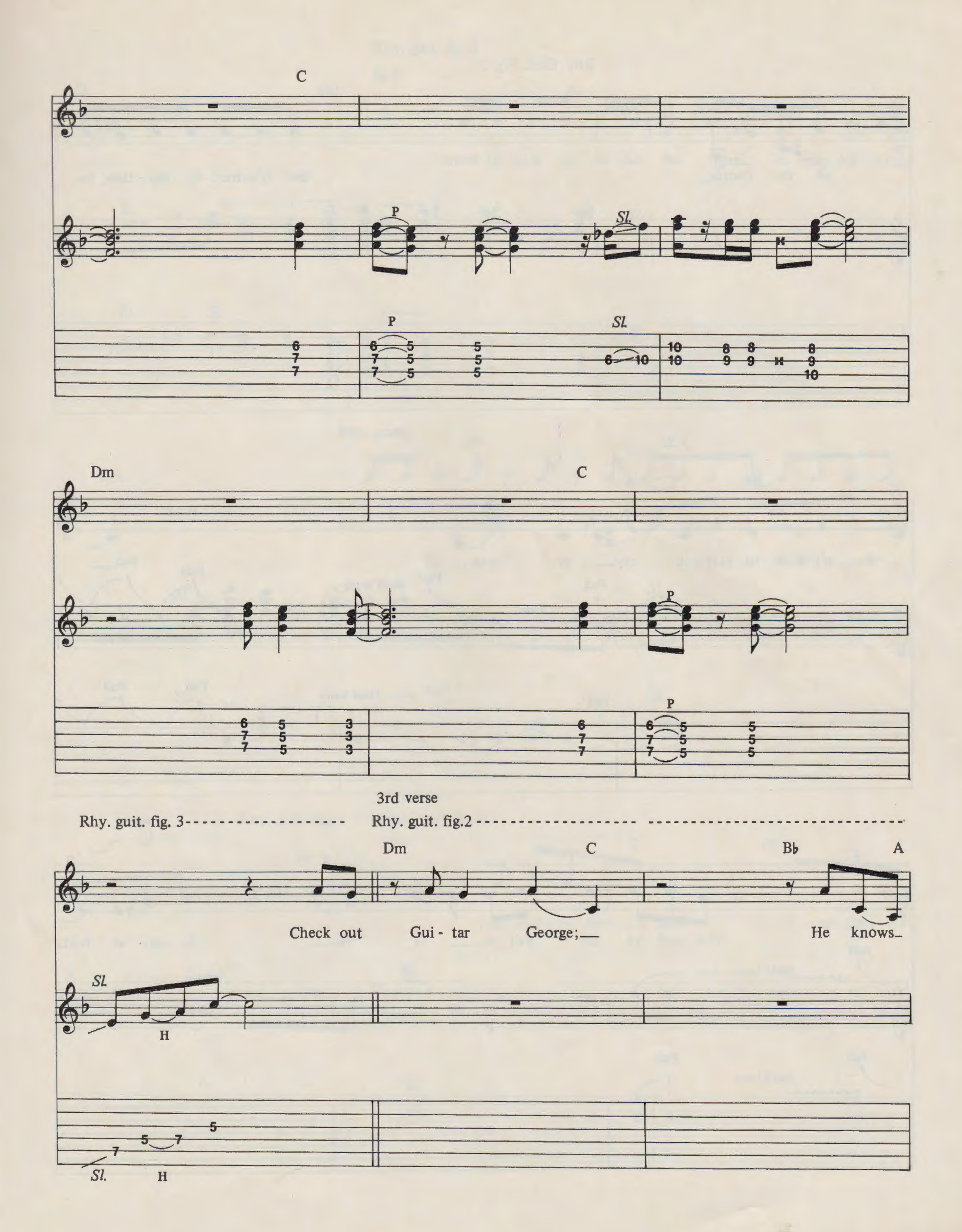
5 5 5 5 5 5 3

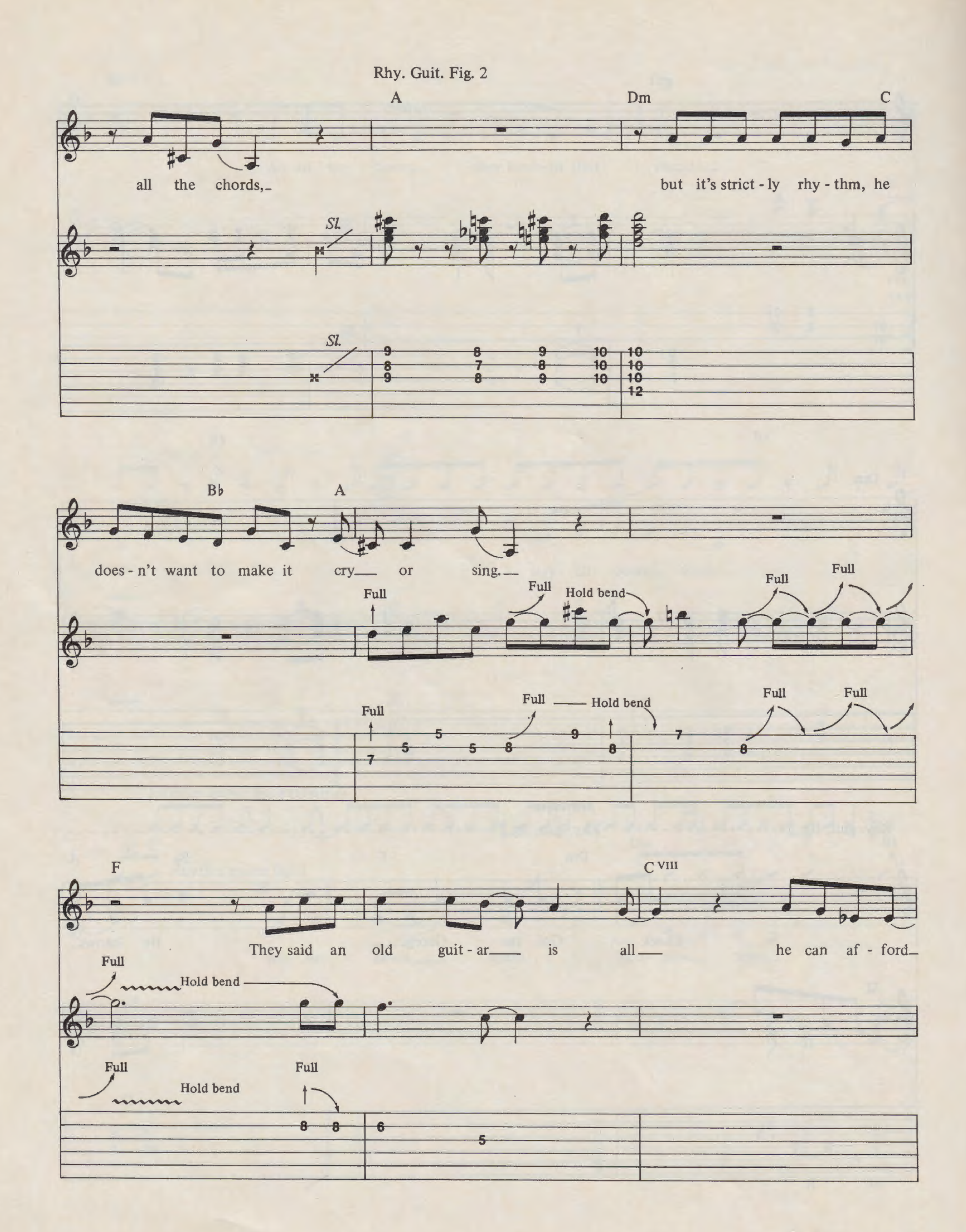
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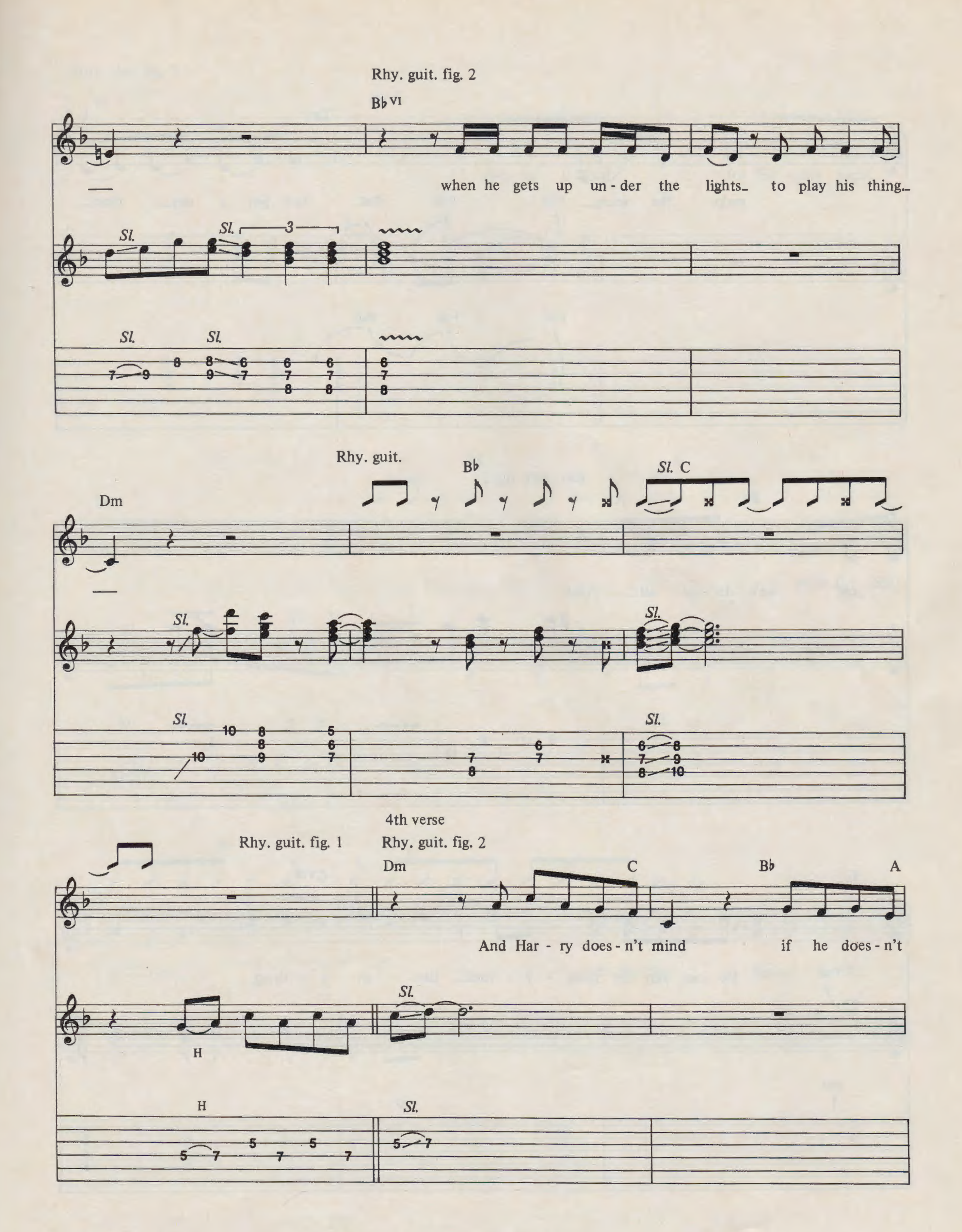
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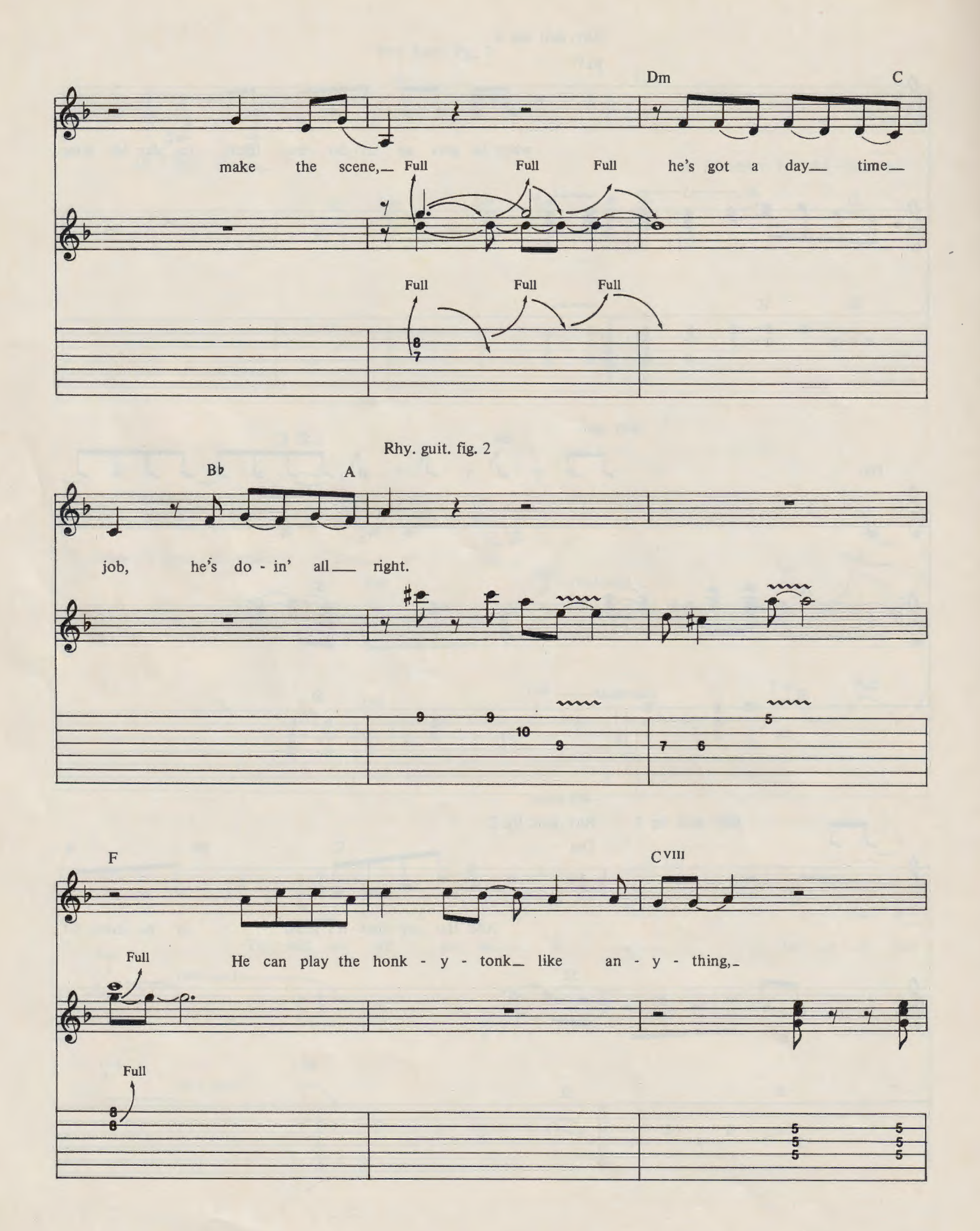


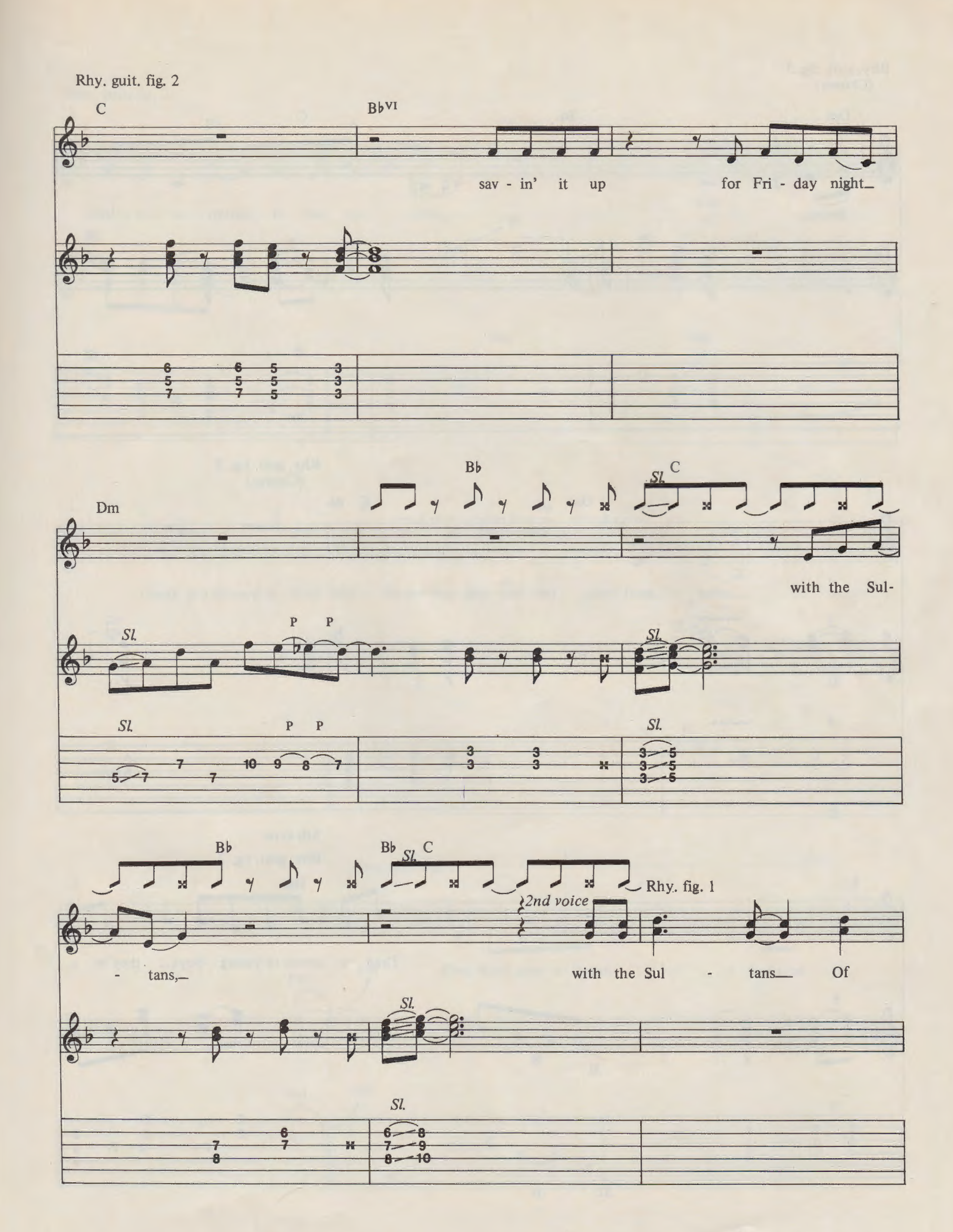
Bb VI
Dm
A - but the horns, they blow - in' that sound.
vib.
vib.
Bb
C
Sl.
Bb
way on down south,
Sl.
Sl.
Rhythm guitar fig. 3 (chorus)
Sl. C
Rhythm guitar fig. 3
Sl.
Sl.
Dm
C
Bb
etc.
way on down south Lon - don town.
Sl.
Sl.

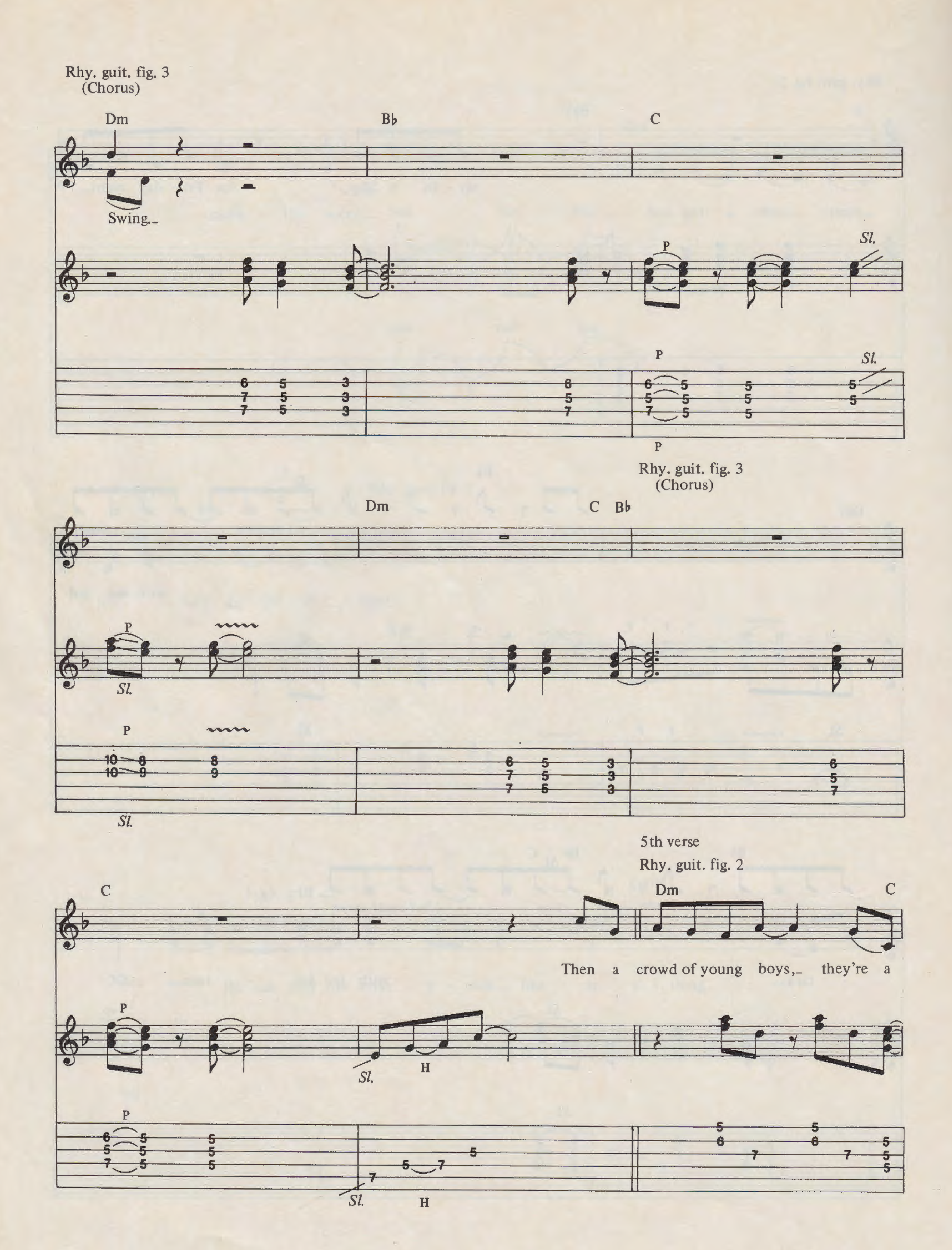

C
P
Sl.
P
Sl.
Dm
C
P
P
3rd verse
Rhy. guit. fig. 3
Rhy. guit. fig.2
Dm
C
Bb
A
Check out Gui - tar George;
He knows
Sl.
H
Sl.
H

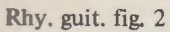

Rhy. Guit. Fig. 2
A
Dm
C
all the chords,
but it's strict - ly rhy - thm, he
Sl.
Sl.
Bb
A
does - n't want to make it cry or sing.
Full
Full
Hold bend
Full
Full
Full
Full — Hold bend
Full
Full
F
C VIII
They said an old guit - ar is all he can af - ford
Full
Hold bend
Full
Hold bend
Full

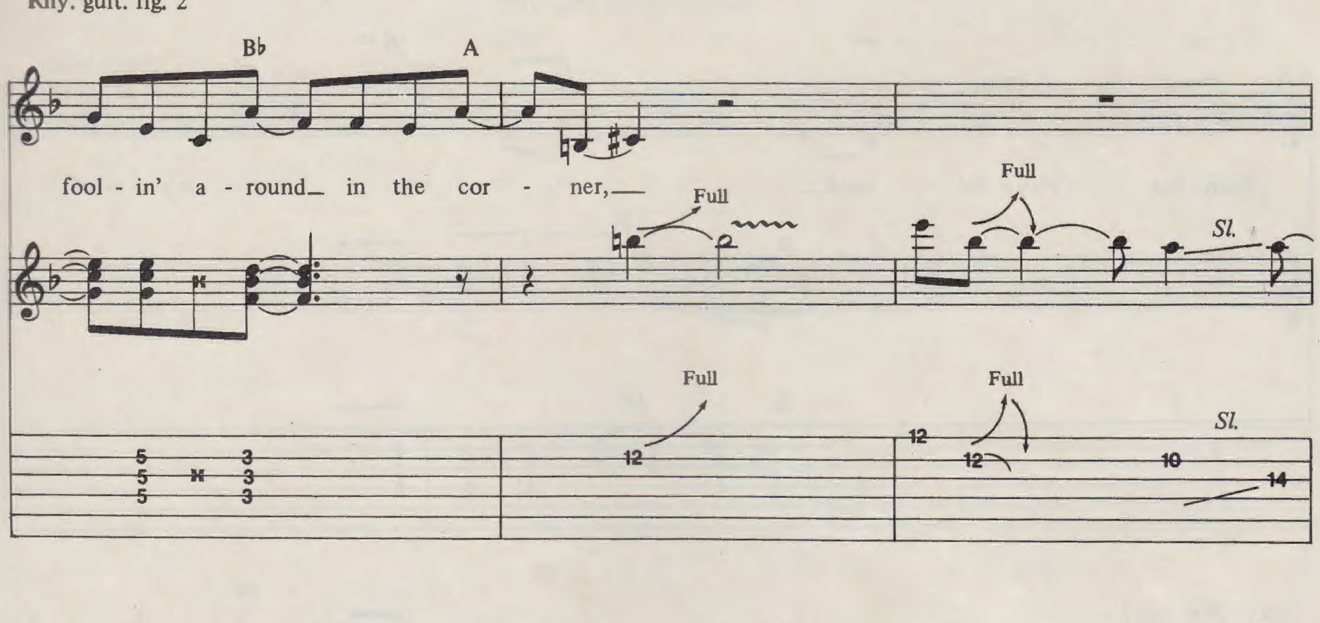

Rhy. guit. fig. 2
B♭ VI
when he gets up un - der the lights_ to play his thing_
Sl.
Sl.
Rhy. guit.
B♭
Sl. C
Dm
4th verse
Rhy. guit. fig. 1
Rhy. guit. fig. 2
Dm
C
B♭
A
And Har - ry does - n't mind if he does - n't
H

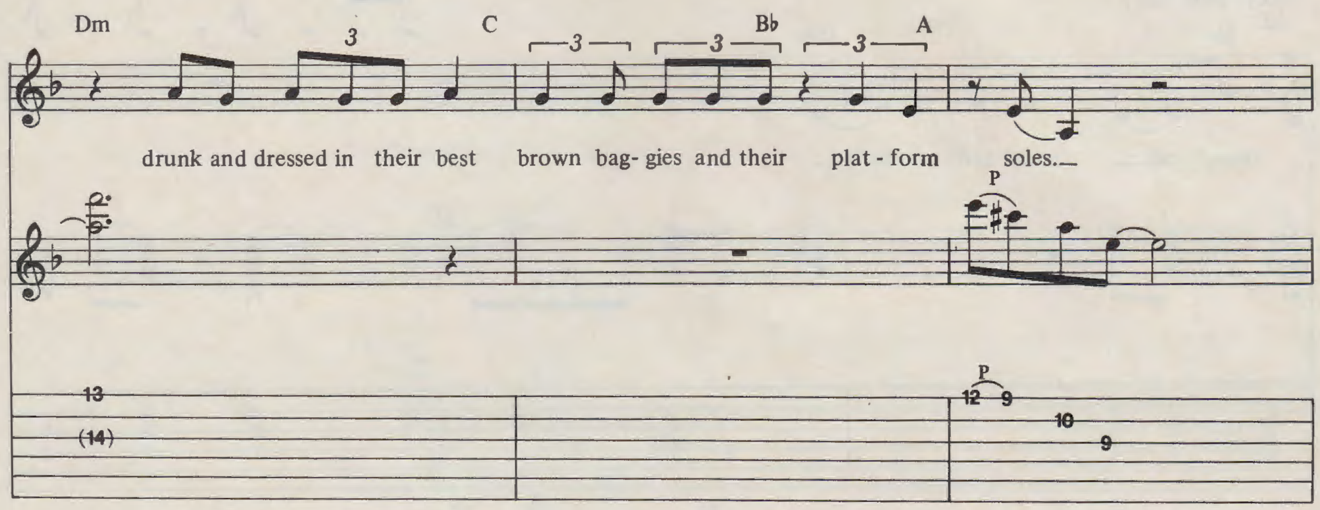

Dm
C
make the scene,— he's got a day— time—
Full
Full
Full
Rhy. guit. fig. 2
B♭
A
job, he's do - in' all— right.
F
CVIII
He can play the honk - y - tonk— like an - y - thing,—
Full

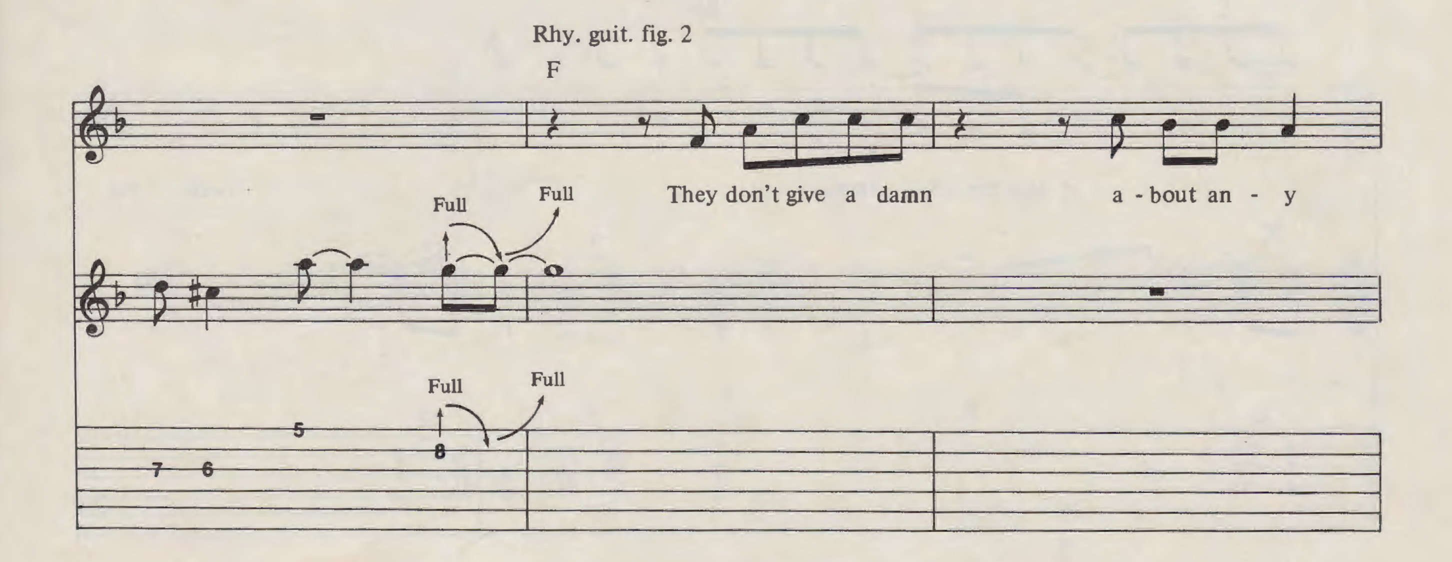

Rhy. guit. fig. 2
C
B♭VI
sav - in' it up
for Fri - day night
Dm
B♭
C
Sl.
with the Sul-
P P
- tans,
B♭ C
2nd voice
Rhy. fig. 1
with the Sul - tans
Of

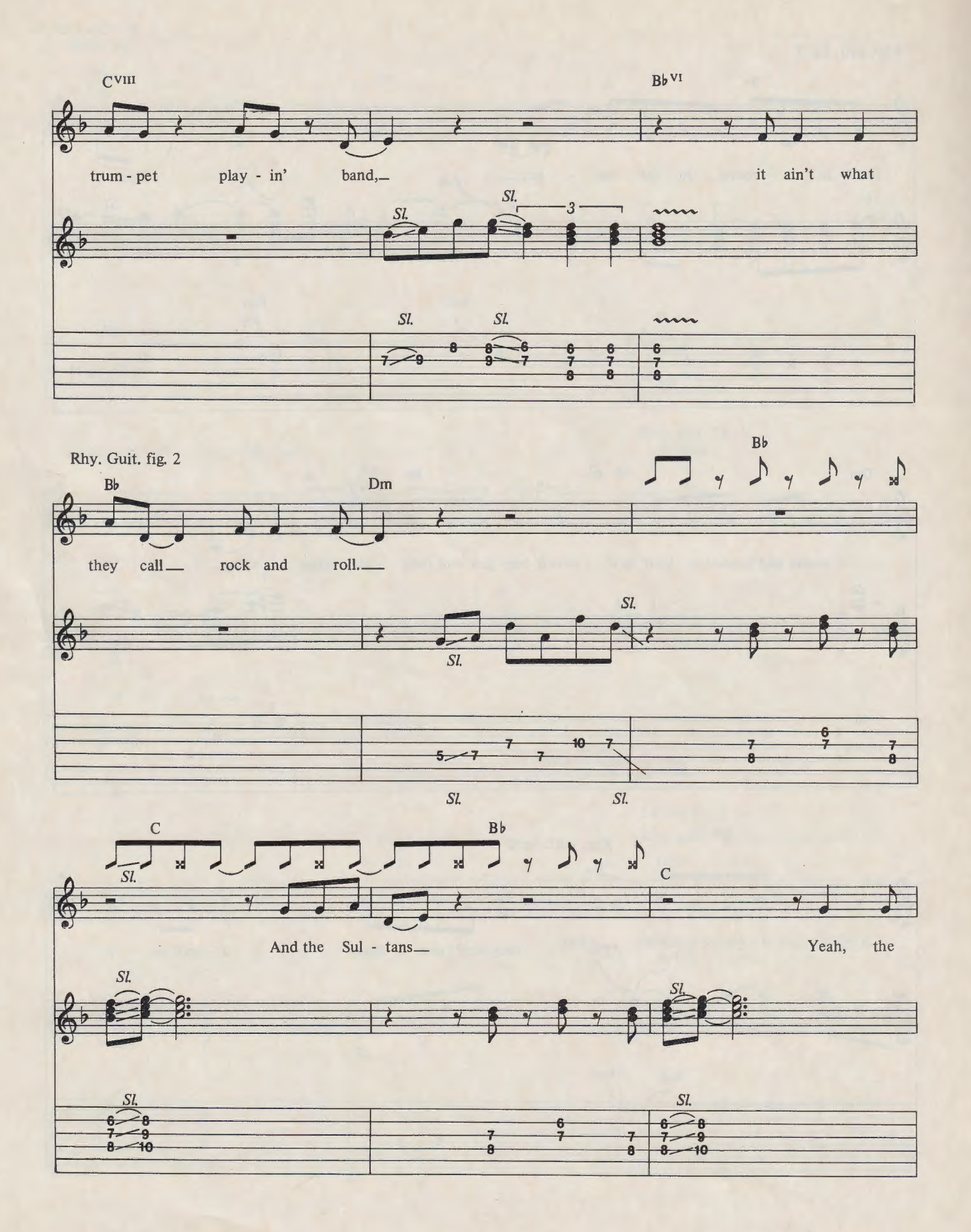

Rhy. guit. fig. 3
(Chorus)
Dm
B♭
C
Swing._
P
Sl.
P
Sl.
P
Rhy. guit. fig. 3
(Chorus)
Dm
C B♭
P
Sl.
P
Sl.
5th verse
Rhy. guit. fig. 2
C
Dm
C
Then a crowd of young boys,_ they're a
P
Sl.
H
P
Sl.
H

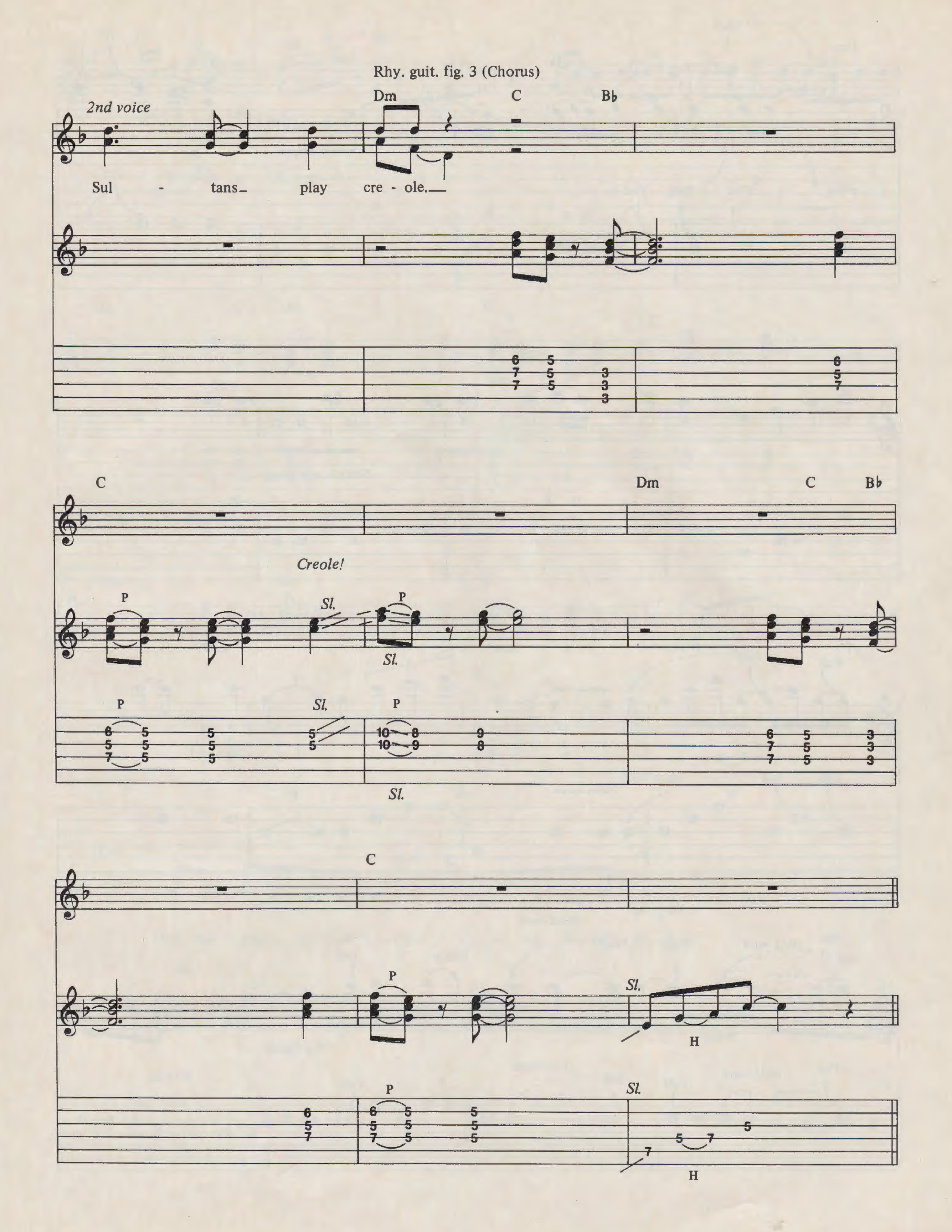

Rhy. guit. fig. 2
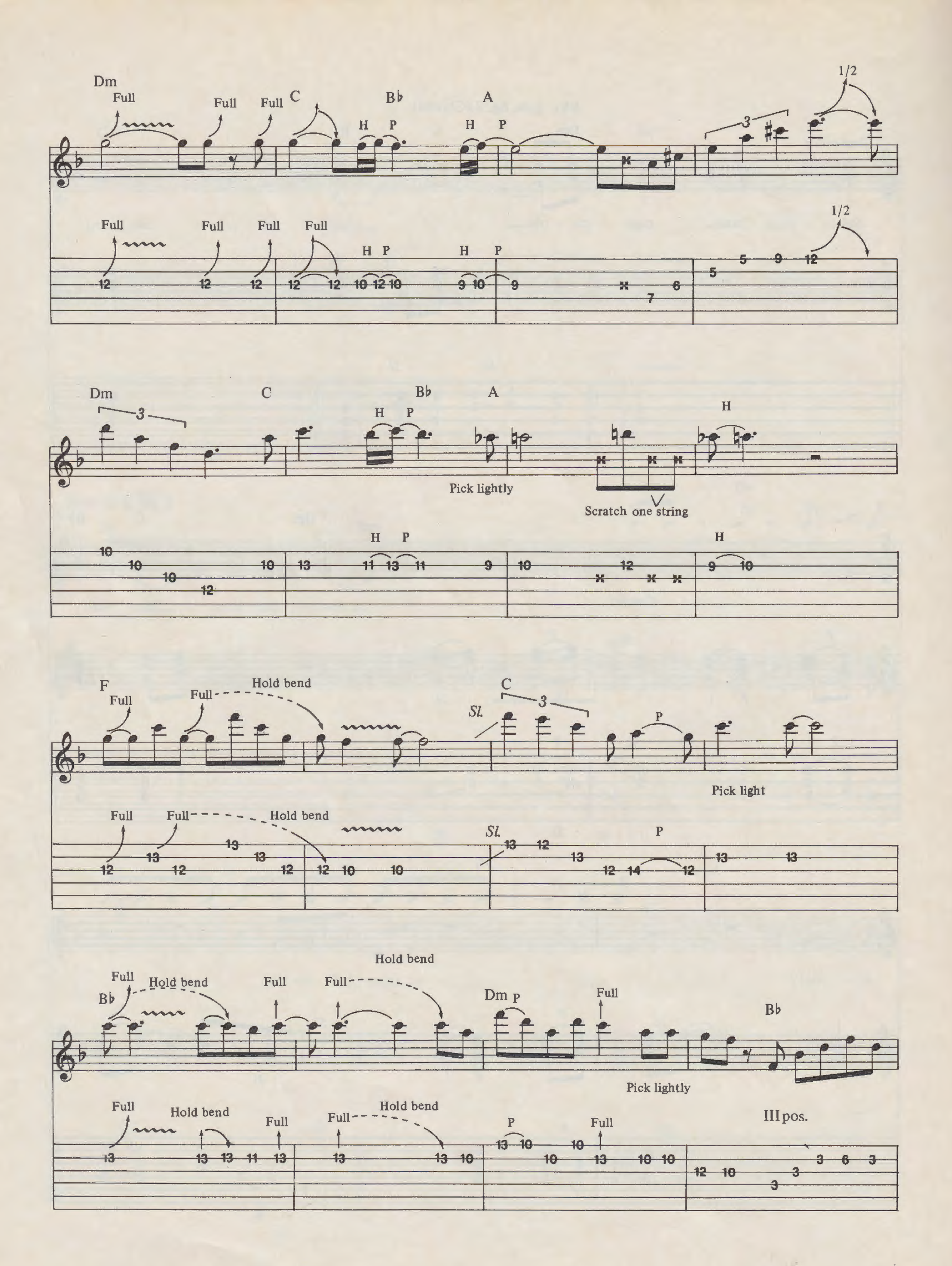

B♭
A
fool - in' a - round_ in the cor - ner,_
Full
Full
Sl.
Full
Full
Sl.
5 5 5
3 3 3
12
12
12
10
14

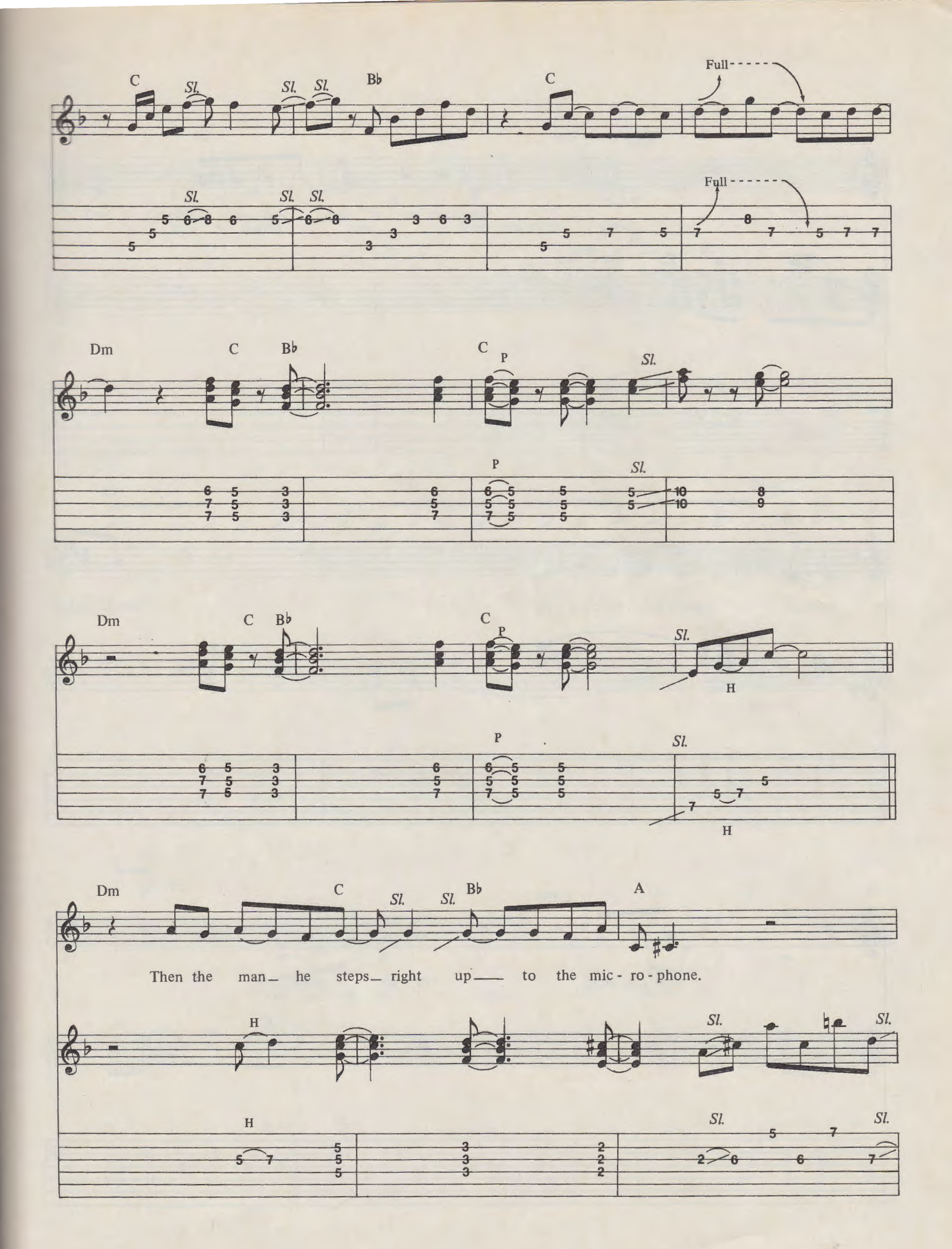

Dm
C
B♭
A
3
drunk and dressed in their best brown bag- gies and their plat - form soles._
P
13
(14)
P
12 9
10
9
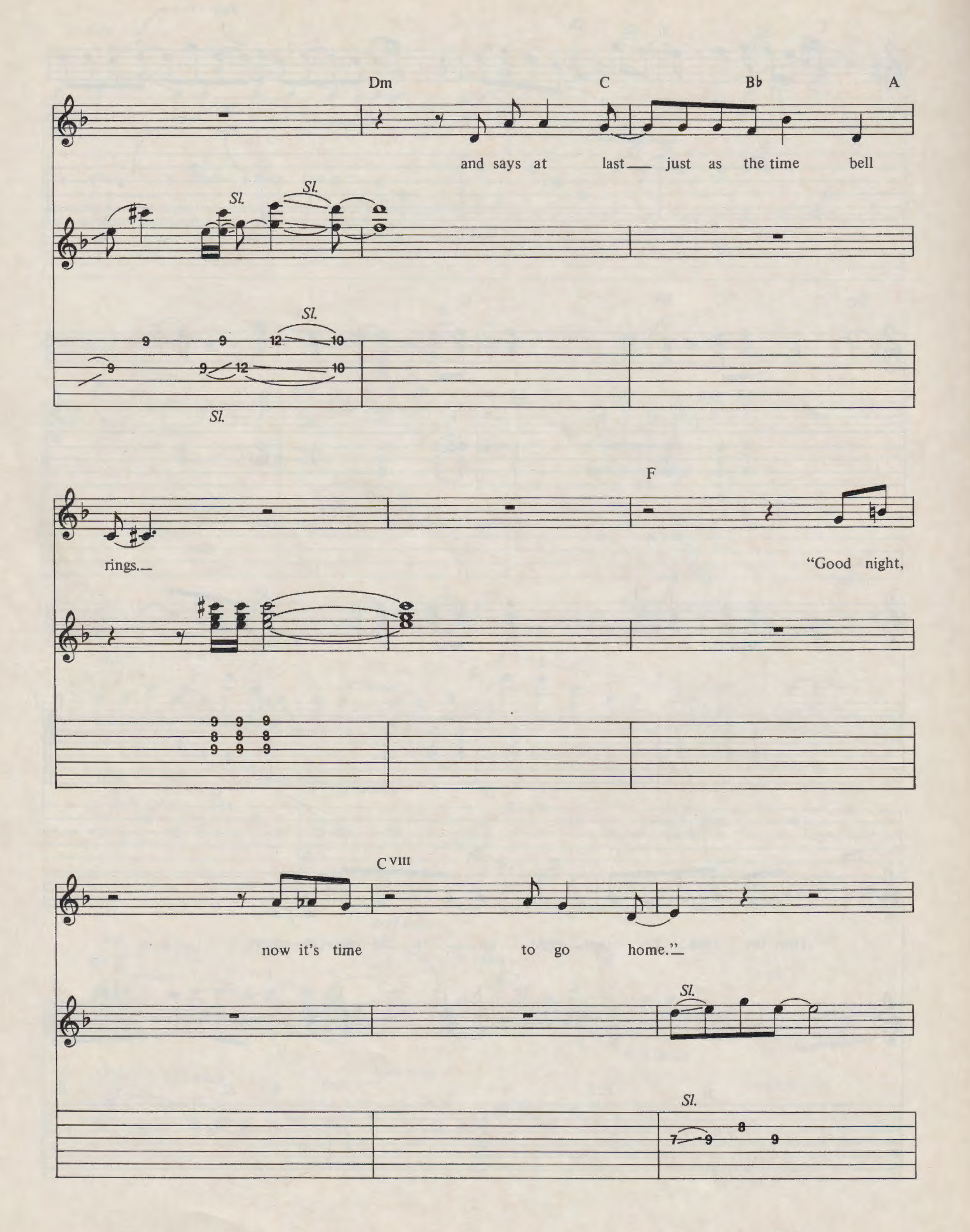

Rhy. guit. fig. 2
F
They don't give a damn a - bout an - y
Full
Full
Full
Full
7 6
5
8

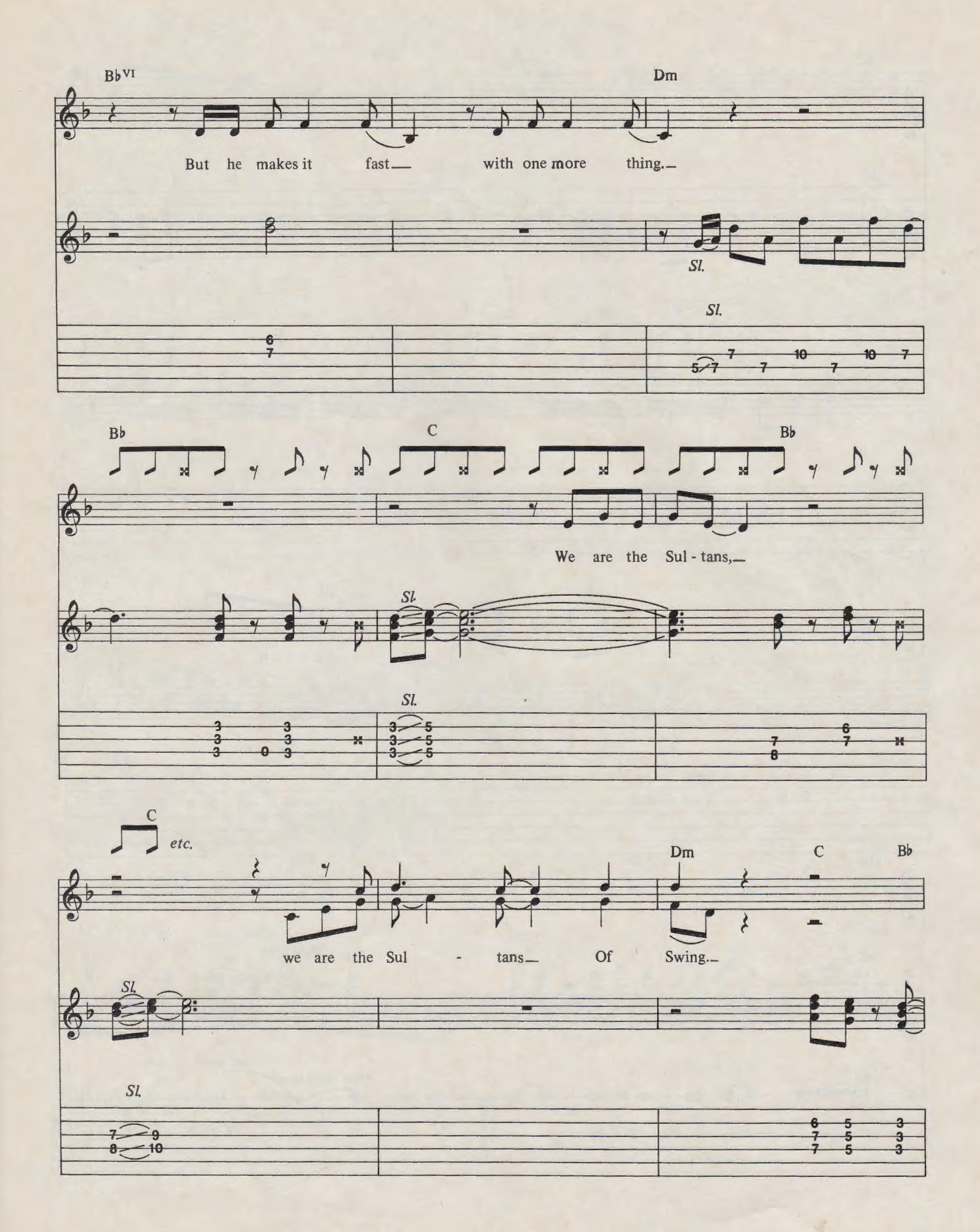

C VIII
B♭ VI
trum - pet play - in' band,—
it ain't what
Sl.
3
Rhy. Guit. fig. 2
B♭
Dm
they call— rock and roll.—
C
And the Sul - tans—
Yeah, the

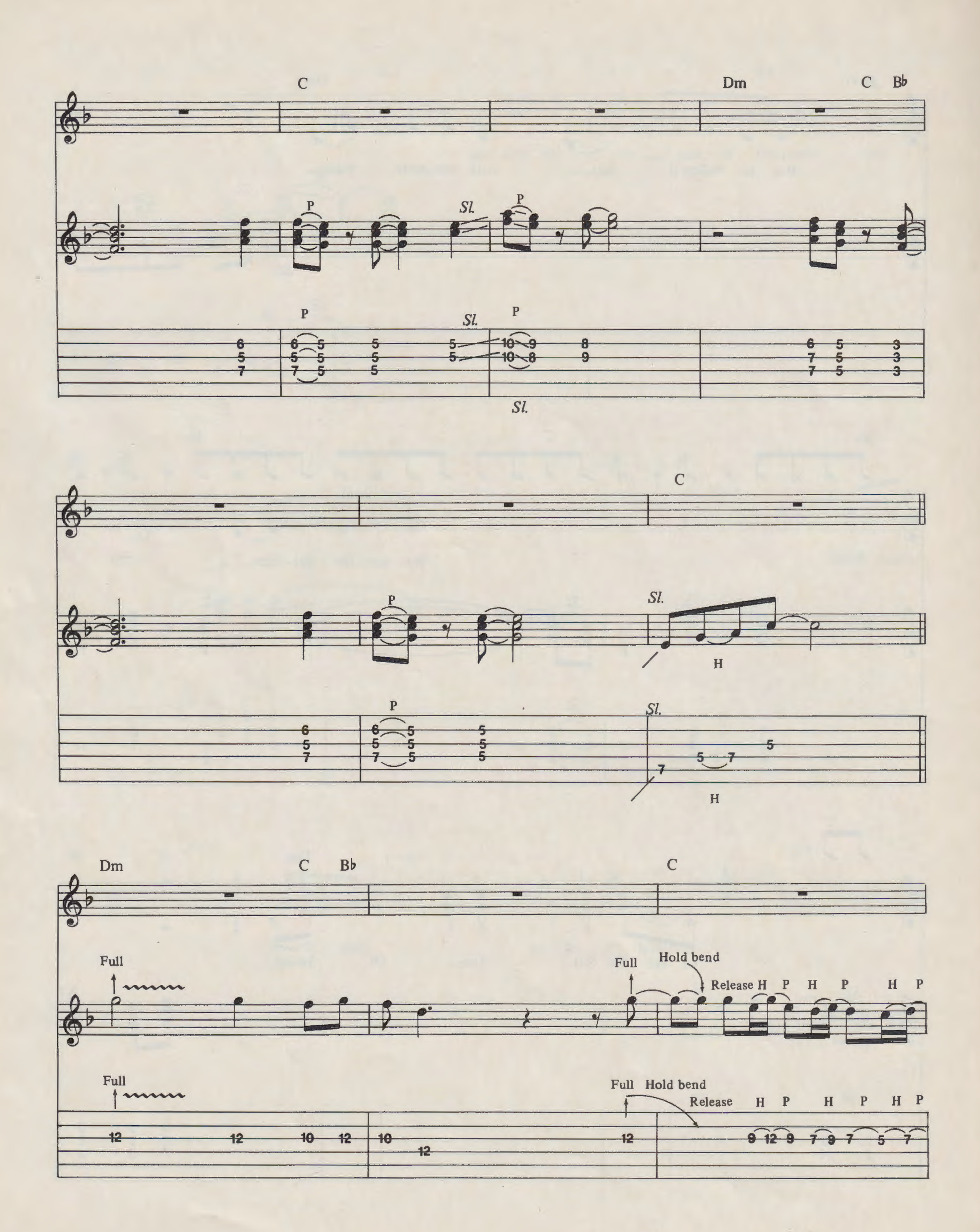

Rhy. guit. fig. 3 (Chorus)
2nd voice
Dm
C
B♭
Sul - tans play cre - ole.
C
Dm
C
B♭
Creole!
P
Sl.
P
Sl.
P
Sl.
P
Sl.
C
P
Sl.
H
P
Sl.
H

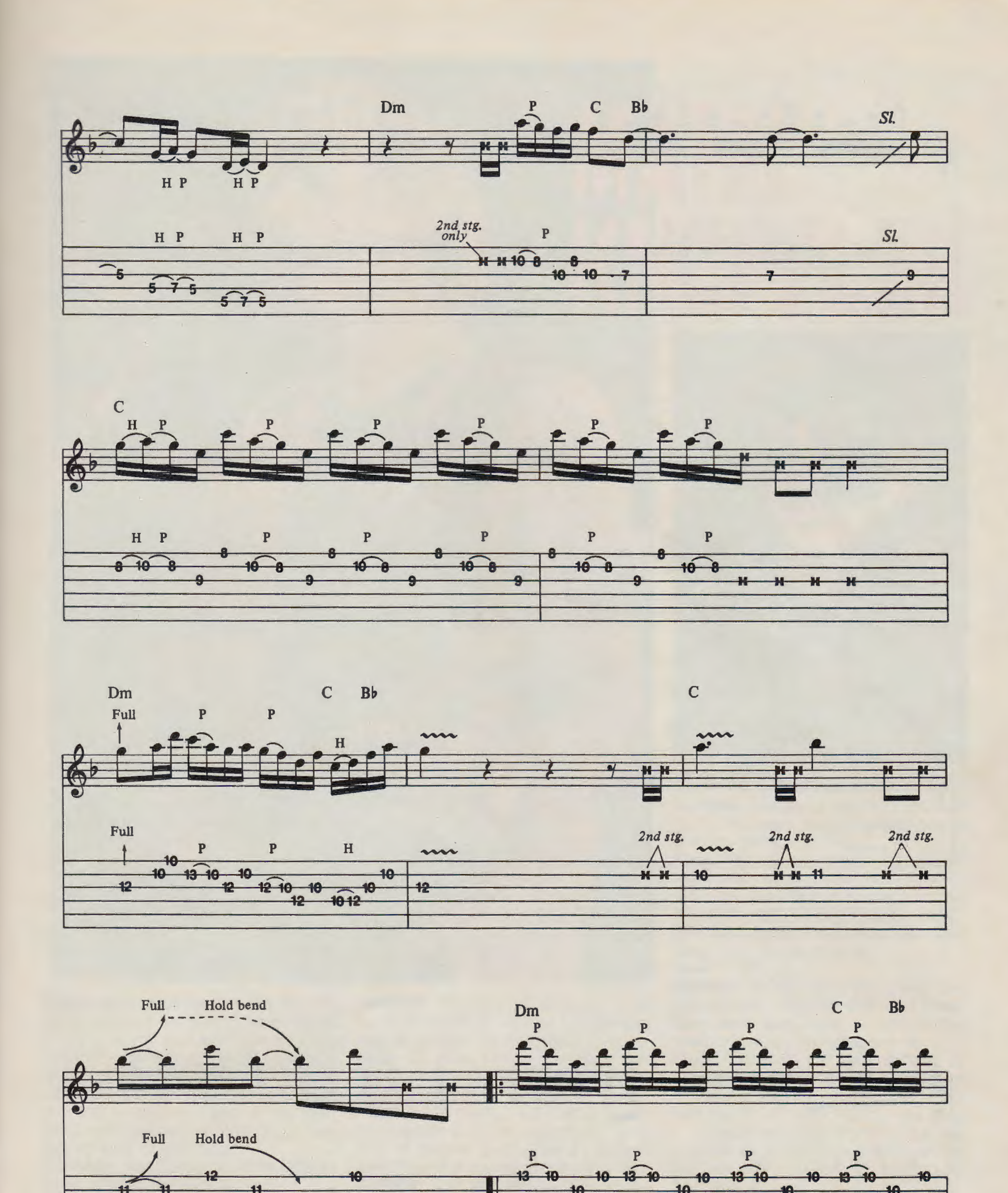

Dm
Full
Full
Full
C
H P
B♭
H P
A
1/2
3
Full
Full
Full
Full
H P
H P
1/2
Dm
3
C
H P
B♭
A
H
Pick lightly
Scratch one string
H P
H
F
Full
Full
Hold bend
C
3
Sl.
P
Pick light
Full
Full
Hold bend
Sl.
P
Hold bend
Full
Hold bend
Full
Full
B♭
Dm P
Full
B♭
Pick lightly
Full
Hold bend
Full
Full
Hold bend
P
Full
III pos.

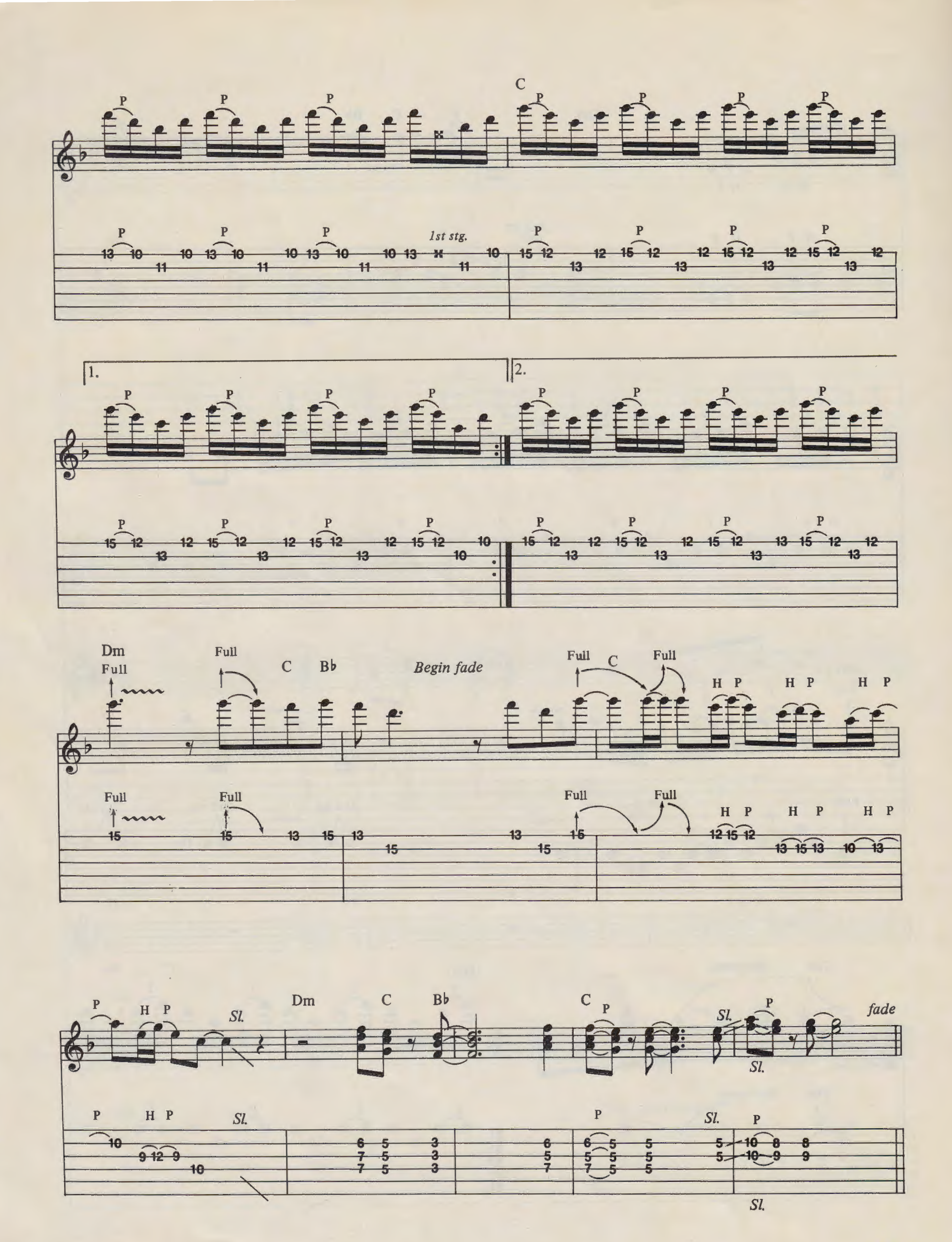

C
Sl.
Sl. Sl.
Bb
C
Full
Dm
C
Bb
C
P
Sl.
Dm
C
Bb
C
P
Sl.
H
Dm
C
Sl.
Sl.
Bb
A
Then the man he steps right up to the mic-ro-phone.
H
Sl.
Sl.

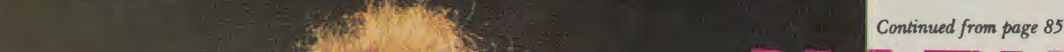

Dm
C
B♭
A
and says at
last
just
as
the time
bell
Sl.
Sl.
Sl.
9
9
12
10
9
12
10
Sl.
F
rings.
"Good
night,
9
9
9
8
8
8
9
9
9
C VIII
now it's
time
to
go
home."
Sl.
Sl.
7
9
8
9


B♭VI
Dm
But he makes it fast
with one more thing.
Sl.
Sl.
B♭
C
B♭
We are the Sul - tans,
Sl.
Sl.
C
etc.
Dm
C
B♭
we are the Sul - tans Of Swing.
Sl.
Sl.


C
Dm
C
B♭
P
Sl.
P
P
Sl.
P
6 5 7
6 5 5 5 7 5
5 5 5
5 5
10 9 10 8
8 9
6 7 7
5 5 5
3 3 3
Sl.
C
P
Sl.
H
P
Sl.
6 5 7
6 5 7 5 5 5
5 5 5
7
5 7
5
H
Dm
C
B♭
C
Full
Full
Hold bend
Release
H
P
H
P
H
P
Full
Full
Hold bend
Release
H
P
H
P
H
P
12
12
10
12
10
12
12
9 12 9
7 9 7
5 7


Dm
P
C
Bb
Sl.
H P
H P
2nd stg. only
C
H P
P
Dm
Full
P
P
C
Bb
H
C
2nd stg.
Full
Hold bend
Dm
C
Bb


C
1st stg.
1.
2.
Dm
Full
C
Bb
Begin fade
Full
C
Full
H P
Sl.
Dm
C
Bb
C
P
Sl.
fade



Continued from page 85

MARK KNOPFLER



Joseph Sia

Obviously a lot of records like that are great, too, but I've always liked playing that had some soul to it. I always try to improvise melodically. What I often do in a studio is take three passes and do a composite of things. I don't like working a song to death. If you can't get it right just try it another day. There are no laws or formulas.

GUITAR: Was *Telegrah Hill* a straight pass or punched in?

MARK: We were capable of playing the whole thing right through but to record it as well as possible, we did it in sections and edited it. We figured it was better to do it in pieces and stitch it together.

GUITAR: Speaking of soul on a six string, is it safe to say that J.J. Cale also had an impact on your style?

MARK: Oh yeah, I know everything that J.J. recorded. He's a master; he understands what it is to play the guitar. There are so many players around that don't seem to really understand what it is to play a guitar. That's no-one's fault, it's not a put down. It's just a fact.

GUITAR: Can you define that a little more?

MARK: To me he plays with a real love. Again it's the idea of the guitar as part of the song. It's just a part of the song, its textures, sound, rhythm and the occasional voice. It's all soul and it's done with a lot of affection.

GUITAR: One thing that links you with J.J. is that you both make mood a primary consideration.

MARK: That's true. There's a dramatic sense of what we're doing which amounts to something more than "We will we will rock you (Boom boom crash)."

GUITAR: That's the part of you that likes music to be pictorial.

MARK: I think so.

GUITAR: You've got two new film soundtracks out now, ***CAL*** and ***Comfort and Joy.*** How is interpreting someone else's imagination?

MARK: Again, it's just another part of the wheel of things I do. It's a challenge in many ways. You're not writing songs with words, you're finding the right thing to do musically. You discover that the slightest thing you do will seriously effect the way you look at something. You have to work closely with the director and, in fact, I've insisted in these last two scores that the directors be present as much as possible. I've trapped them in there.

GUITAR: Is it a double challenge to create music that enhances the movie


Bob Leafe

without intruding, but at the same time will stand on its own as a soundtrack album?

MARK: Yes, I like the soundtrack to stand on its own. I can't stand those rip off soundtracks with one-track on them and the rest is just a lot of filler. That's one reason why a lot of people are turned off by the idea of owning soundtracks. In fact there's some great music there in the history of cinema, unforgettable stuff like ***West Side Story*** and the spaghetti westerns by Morricone like ***Fistful of Dollars*** and ***The Good, the Bad and the Ugly.*** I'm into other stuff too. I recently worked with Aztec Camera.

GUITAR: Is there something special about working with a young musician like Roddy Frame?

MARK: Roddy is a little marvel. I love him. I think he's got a lot of great things to do in the future.

GUITAR: Many of our readers were angry at him for putting down Eddie Van Halen's solo in *Beat It.*

MARK: I seem to remember being very impressed with that solo. Well, give Roddy a break, he's only 19.

GUITAR: Another guy who comes to mind as having bent your ear is Pete Townshend.

MARK: Yeah, a lot in the early days. Just the fact that he didn't have to be a great guitar player as a soloist made a difference. He was using the guitar as an expressive instrument and he played with a lot of exuberance and lovely crunch.

GUITAR: He also used the acoustic guitar in rock settings.

MARK: No, it's all guitar playing. You just choose the voice. Sometimes you try different things until you find that you've picked the right car. It's just like doing a painting.

GUITAR: The opening to *Romeo and Juliet* sounded like a nod to Springsteen's *Jungleland.* I though perhaps the characters in your song were part of the scene in *Jungleland.*

MARK: It is a nod in that direction. It's interesting because musicians are always tempted to do that. I think it's nice to do. Roddy often did it too. In fact, rather than detracting from him it just enriches everything. It shows he's absorbing things. I don't think it's criticism at all, I think it's great. For instance, I wonder how many bands have found themselves playing the *Daytripper* lick? It goes on all the time.

GUITAR: Beyond quoting other artists, you spend time playing with them as a session man. It was reported a few years back that you didn't enjoy your studio date with Steely Dan. How do you look back on it now?

MARK: It's okay. I would have really enjoyed it much more if it happened now, because I would be better prepared. The Steely Dan thing was just me. It was more the fact that I wasn't experienced, not just in terms of recording, but just generally the New York thing. I've enjoyed a lot of the sessions I've done lately. I really enjoyed doing stuff with Brian Ferry.

GUITAR: Is it more fun doing sessions because the main responsibility falls on someone else, and you can play more freely?

MARK: I always find that on sessions,

You try and help somebody else express themselves and I enjoy that. It's one of the things I like about films. You're bringing something and offering it as assistance to their thing. I like it for the fact that it's not selfish, it's a gift. It's nice to meet people, it makes your life richer. I enjoyed doing a few tracks on the Phil Everly solo album. It's just delightful to be in a room playing guitar with the phones on and the vocalist coming through is Bob Dylan, Van Morrison or Phil Everly. If that's not what gets a buzz out of a musician I don't know what will.

GUITAR: On the Dylan front, what did you offer him as a producer?

MARK: I don't know. Bob just asked if I would do it. I suppose it was because I had a working thing in New York at the time, and the room was pretty much rigged up and ready to go. On both albums that I've worked with him, the songs may start out in a completely different state than they end up, so they need running down beforehand.

GUITAR: Did you choose Mick Taylor for the album?

MARK: I actually suggested Billy Gibbons but I don't think Bob had heard of him.

GUITAR: Why did you choose to have one performance recorded for your live album (**Alchemy**)? Was it a great show or were you saying this is what we're like on stage?

MARK: That was it. That's just what it's like. I got fed up with people bringing up so-called live albums that were completely and utterly rebuilt. They weren't live albums at all.

GUITAR: Do you prefer the original *Sultans* or the live one?

MARK: I like both. I think the live one on that particular night was really rockin'. It was probably a bit quick. It's like asking if you prefer red or white wine. I like both for different reasons. Personally speaking, I suppose I like the live one better. I haven't heard the recorded one for so long I've almost forgotten what it's like. I'd like to say to anybody who learns the song from this magazine that they should play it their own way. Change the key, change the tempo. If you've got a friend who plays the trumpet, get him in on it. Just make it your own. ■

EQUIPMENT

MARK: I've been using Schecter guitars with either Schecter or Seymour Duncan pickups. That's basically because my Strat isn't in top shape and hasn't been for a while. I really enjoy using the Gibson Chet Atkins at sessions. One of the best guitars I've ever had is a red Schecter Telecaster. It was dubbed the Aztec Camera guitar. I brought a lot of my instruments in for that album, including my Synclavier. I borrowed a couple of lovely Martins from Eric Clapton. They've been using Ovations a lot on stage but they just don't have the character for the sort of things I'm doing in the studio. I use a lot of guitars, because if there's a guitar that's got a voice for a particular song, that's the one you should use.

On stage I use a couple of Boogie amps with Marshall cabinets. I have an A amp and a B amp, with a rack of effects. I switch from one amp to another depending on the guitar. Let's say I'm using the National guitar. I'll go through an amp with a graphic set so I don't get feedback. Different guitars have different outputs and you're always playing different parts. I generally switch between the two amps just to deal with individual songs. My sound is pretty much a guitar and an amp. I use a level (volume) pedal a lot and always in the studio. The first two albums were really just straight Strat into an amp and that was it ■





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Berlin's Ric Olsen plays guitar in a band with what famous lead singer?

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THOMAS DOLBY

by Bruce Pollock

*ONE OF THE FIRST OF A NEW GENERATION OF SINGER/SONGWRITER/VIDEO-MAKERS, THOMAS DOLBY EPITOMIZES THE 80'S NOTION OF MULTI-MEDIALITY. NOT ONLY DOES HE STAR IN HIS OWN CREATIONS, BASED ON HIS OWN MATERIAL, BUT HE'S CREATED A DISTINCT PERSONA, WHO SAUNTERS FROM SHE BLINDED ME WITH SCIENCE TO HYPERACTIVE, A KIND OF PREPPY CHARLIE CHAPLIN, EARNESTLY AND HILARIOUSLY TRYING TO KEEP HIS SEVERAL HEADS TOGETHER. IT WAS DOLBY THE VIDEOMAKER WHO AGREED TO SPEAK TO **GUITAR**, NOT DOLBY THE COMPOSER, SYNTH WHIZ, OR IVY LEAGUE SAD SACK, TO EXPOUND UPON HIS FAVORITE SUBJECT.*

When I write a song very often I conjure up a picture of the song; it has an atmosphere to it, a texture and a certain kind of tension. The more I think of, let's say, *One of Our Submarines*, I think of it in cinematic terms. I think of depth charges, claustrophia, fear of drowning, coldness, red emergency lights. It gives rise to a whole surge of energy that enables me to write lyrics. For that reason, when it comes to making a video, I can't really allow just anybody to give me their interpretation of the song. It used to be a problem, 'cause even though I knew what I wanted to say on screen, I didn't know how to express it in terms a film crew would understand. So I became friendly with a video production company, went down to their shoots, and hung around their offices. In the end I think I learned enough. They encouraged me to start directing. The first video I directed was *She Blinded Me with Science*. In some ways a song has an advantage over video, cause you can convey an atmosphere and a whole sensation in just a few minutes that you'd never be able to do on video. There's a song on my album—*Mulu the Rain Forest*—which I would never make a video of, because I'd need a 30-man crew in the Amazon jungle for a couple of months to really get that atmosphere over on film. Most people, apart from Michael Jackson, are working on a limited budget. I don't have Hollywood facilities to make a video, but when I record a song I've got the best recording facilities and the best musicians in the world at my disposal.

STATE OF THE ART

I think there's a danger with state of the art that you make something that has a very limited appeal. A lot of the appeal of state of the art is novelty. I wouldn't be interested in lasers and holograms 'cause personally I think the colors are really acidic and disgusting. Even though it might be amazing to see something in 3D, I would much rather wait until you get the facility to do something well—otherwise I think you just make something that in a couple of years will look ridiculous. ■

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